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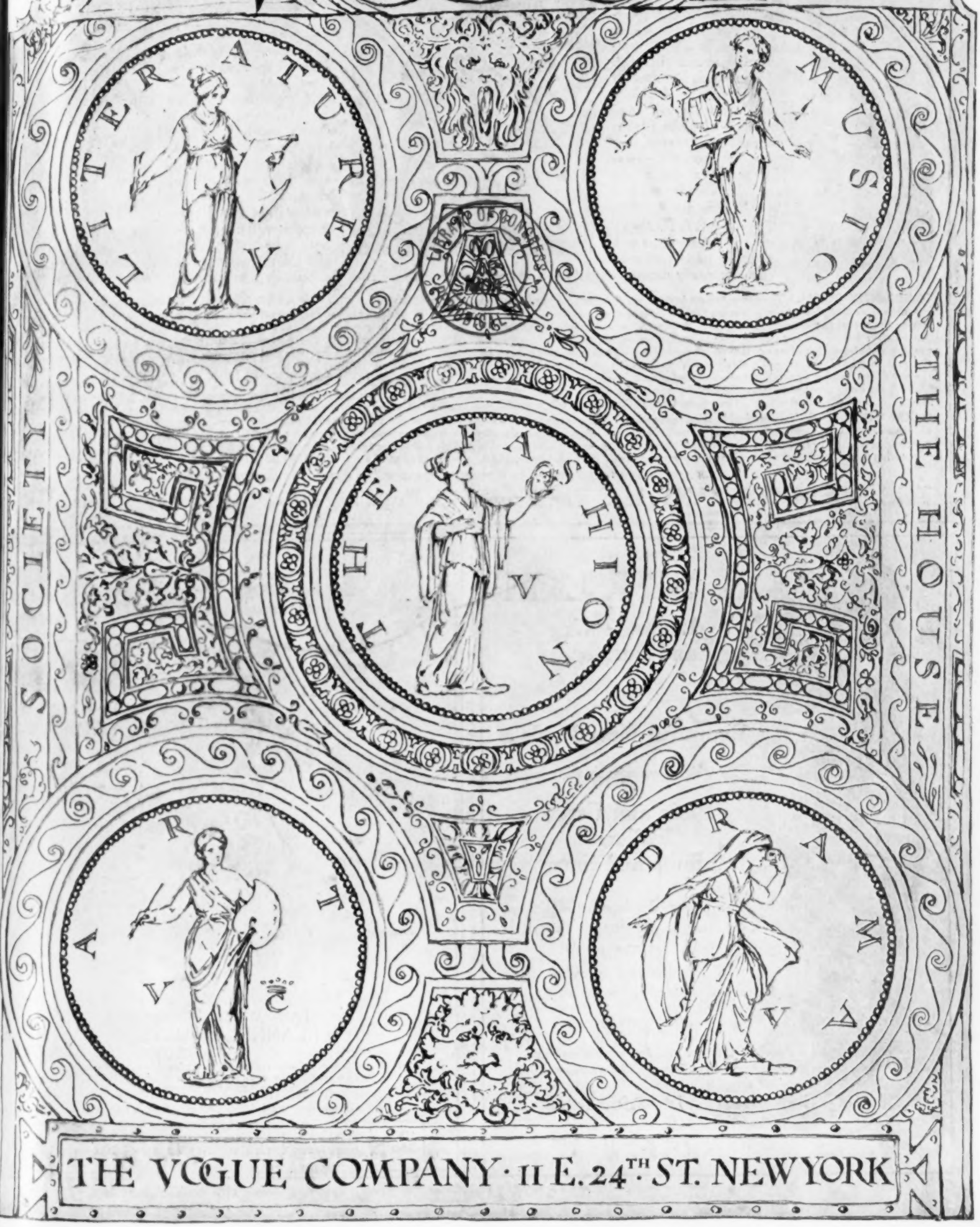

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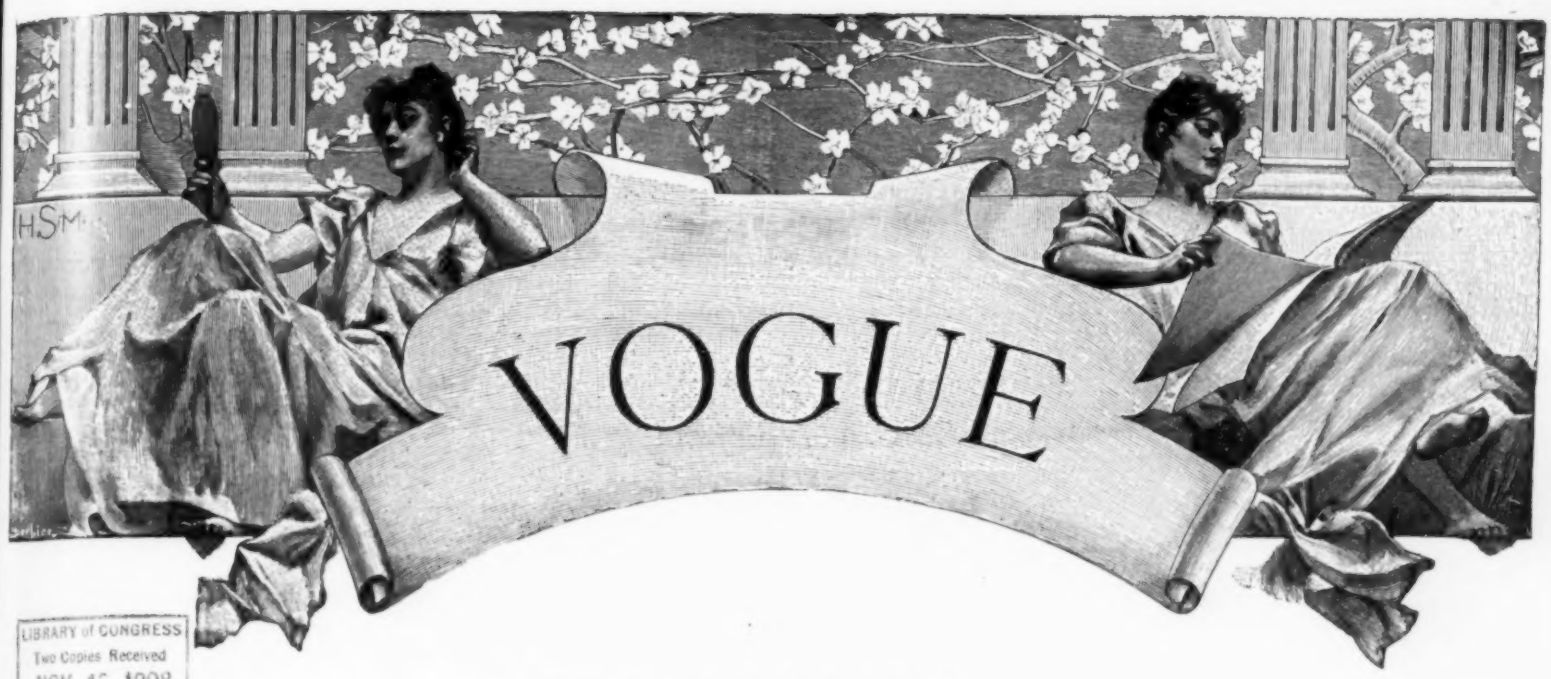

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CONTENTS

12 NOVEMBER, 1908

Descriptions of Fashions - - - - - - - - - - - 793
Society - - - - - - - - - - - - - - - - - - 794
Music - - - - - - - - - - - - - - - - - - 794
Vogue Millinery Supplement—Page Illustration - - 795
Descriptions of Illustrated Models - - - - - - 796
French Model Hats - - - - - - - - - - - - - 796
Recent Models of Marie Louise, Georgette, and Reboux—Page Illustration - - - - - - - - - - - 797
Odd and Smart Millinery Novelties—Illustrated - - 798
Vogue's Millinery Exhibition in Other Cities - - 798
Portrait of Mrs. Stewart—Photograph of a Painting - 799
Little Knowledge—Editorial - - - - - - - - - - 800
What They Read - - - - - - - - - - - - - - 801
As Seen By Him - - - - - - - - - - - - - - 802
Fashionable Gowns for the Horse Show—Page Illustration - - - - - - - - - - - - - - - - - - 803
Smart Dinner and Carriage Toilettes—Double Page Illustration - - - - - - - - - - - - - - - - 804-805
Paris—Illustrated - - - - - - - - - - - - - 806-807
Glimpses - - - - - - - - - - - - - - - - - - 807
What She Wears - - - - - - - - - - - - - - 808
Vogue Points - - - - - - - - - - - - - - - 808
At the Water Color Exhibition—Page Illustration - - 809
Seen in the Shops—Illustrated - - - - - - - - 810
Showing the Smart Lines of the Present Fashions—Page Illustration - - - - - - - - - - - - - - 811
Bed Room Hangings—Illustrated - - - - - - - - 812
Inexpensive Curtain Materials - - - - - - - - 812
Answers to Correspondents—Entertaining - - - - 812
Art - - - - - - - - - - - - - - - - - - - 813
On Her Dressing Table - - - - - - - - - - - - 813
Seen on the Stage—Illustrated - - - - - - - - 814-815
Vogue Pattern Department - - - - - - - - - - 816
Superb Ceiling Decorations—Illustrated - - - - 817
Recent Fiction - - - - - - - - - - - - - - - 818
New Books - - - - - - - - - - - - - - - - 818
Literary Chat - - - - - - - - - - - - - - - 818
Portrait Painters of To-day - - - - - - - - - 818

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DESCRIPTIONS OF FASHIONS

PAGE 803

LEFT FIGURE.—Gown of heavy bronze crêpe with a tunic effect, draped about the waist, the ends being knotted on either side. The yoke and long cuffs are of point lace. The embroidery in the tucker, on the middle part of the sleeves and on the revers in the back, is of brick-red silk over white net. The folded band below the elbow is of panne velvet. Hat of soft beaver in brick red, trimmed with a touffe of heron feathers, crushed bronze velvet and a large copper tinted buckle.

MIDDLE FIGURE.—Afternoon costume of robin egg blue. The coat is of Venus broadcloth, while the gown is of Shantoong silk, draped about the figure. The coat is richly embroidered in shades of the new reddish moleskin, and its wide armholes are edged with self-tone silk fringe. The silk embroidery is also worked on the bodice and sleeves. The yoke is of embroidered filet net, and the long cuffs are of tucked net. A jaunty ruche of reddish moleskin tulle and ribbon finishes the neck. The hat is of moleskin felt, faced in pale blue satin and trimmed with roses in a dead color of brown and robin egg blue tulle.

RIGHT FIGURE.—Gown of black crêpe de chine, with underskirt, tucker, and skirt panels of black satin Directoire, appliqued in jet passementerie. The yoke is of white embroidered silk, and the collar is of white net. Satin, braided in black silk soutache, forms the outer part of the sleeves, the front piece and the high girdle in back. This gown, together with a large, black satin hat, trimmed with black velvet, white aigrettes and a garnet pin, forms a striking costume. A touch of color is given by the cloak of raspberry red satin which hangs from the shoulders in heavy folds.

MIDDLE PAGE

LEFT FIGURE.—Short-waisted princess gown of yellow satin trimmed with sable. The tablier of Alençon is slightly draped at the waistline and fastens on the left side under huge buttons of sable. The tucker and short mousquetaire sleeves are of white tulle.

SECOND FIGURE.—Paletôt of very dark gray mousseline de soie lined with two thicknesses of pink mousseline de soie, and heavily embroidered at the knees and shoulders in silver. The high waistline is outlined with a band of gray velvet drawn through a coral buckle. The capuchon of gray mousseline de soie is trimmed with a wreath of tiny pink roses and lined with shirred pink mousseline.

THIRD FIGURE.—Cloak of old blue Japanese crêpe, trimmed with insertions of blue filet lace embroidered in old rose. The shawl collar, cuffs and band on the bottom are of white fox. The front is ornamented with very large white fox buttons.

FOURTH FIGURE.—Wrap of cream point de Venise, narrow at the shoulders and flaring a little at the knees, and slit at the sides from shoulder to the knee, showing a soft sleeve of brown chiffon. The deep collar is of sable. A two-inch sable band at the bottom is weighted on either side with heavy tails. This wrap is worn over a dress of brown chiffon.

FIFTH FIGURE.—Cloak of heavy gray crêpe de chine, plaited from shoulder to feet and trimmed with shaped pieces of chinchilla.

SIXTH FIGURE.—Evening gown of rose-colored satin. The draped corsage is of pale rose embroidered net trimmed with bands of bullion lace. The skirt is of deep rose colored satin. Two-inch bands of satin, graduating from the color of the corsage to that of the skirt, are drawn from the shoulder down over the hips; they tie and hang almost to the bottom of the skirt, weighted with heavy bullion tassels.

SEVENTH FIGURE.—Evening gown of white taffeta trimmed with white satin pipings and combined with Valenciennes lace.

PAGE 809

LEFT FIGURE.—Afternoon costume of broadcloth in dark green. The skirt border, coat skirt, bodice, tops of sleeves and

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collar are trimmed with dark green soutache in loop design and dark green braid buttons. The vest and narrow cuffs are of dark green panne velvet. Hat of olive green felt, faced in Ottoman silk with a mass of ostrich tips, concealing the crown. The back view of this gown is shown on the left.

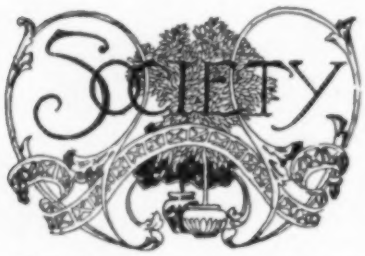
RIGHT FIGURE.—Street costume of dull blue cloth, with a border trimming of a small check in dull blue and white. This check cloth borders the skirt, and is finished above by a fancy blue braid. A graduated band of the same check forms the coat border, extending up the middle back, as seen in the back view illustration. At the corners the braid is made into a square figure. The sleeves have a cuff of the check cloth, and the braid is brought up to the elbow, where it ends in a square. The collar is of heavy dull silk in self-tone blue. Hat of blue Ottoman velour with a pale blue facing. An Oriental band in dull blue, gold, and white surrounds the crown, with a rosette of the velour on the right.

PAGE 811

LEFT FIGURE.—Carriage wrap of black panne velvet, braided in black silk soutache. The coat border is of black satin with openwork embroidery in black. The low collar and tight sleeves are of black Chantilly lace over black satin. Large buttons and frogs of black satin trim the front and back. Hat of black panne velvet, faced with white satin and trimmed with uncurled ostrich feathers in black.

MIDDLE FIGURE.—Gown of violet satin-finished broadcloth. The tabs that trim the skirt and the bodice are of violet velvet with cut jet buttons. Yoke of Venetian point lace, bordered with violet velvet. Hat of black beaver, trimmed with a large bird in violet, shading to white.

RIGHT FIGURE.—Costume of petunia chiffon broadcloth. A jacket effect is formed on the bodice by wide and narrow silk braid of the same tone. This braid is also carried down the skirt on either side of the back. The sleeves are trimmed with self-tone satin balls, and a bunch of these French balls trim on the left side at the waist line. Yoke of ecru embroidered net, bordered by the braid. Hat of soft black felt, faced with petunia repp in a pale tone and trimmed with a deep tone of petunia ostrich tips.



[Notes under this head, three cents a word: minimum, one dollar.]

DIED

Astor.—On Friday, 30 Oct., at her residence, 842 Fifth avenue, Caroline Webster, widow of William Astor and youngest daughter of the late Abraham Schermerhorn.

Barkalow.—On Thursday, 29 Oct., 1908, Mary M. Lee, widow of William V. Barkalow, in her 84th year.

Crittenden.—At the home of her son, Walter H. Crittenden, 95 Willow st., Brooklyn, on Saturday, 31 Oct., 1908, Cornelia Goldthwaite Crittenden, widow of Seth W. Crittenden and daughter of the late William J. Bacon, in her 80th year.

Gillette.—On Saturday, 7 Nov., Walter R. Gillette, M. D., in the 68th year of his age, son of the late Hannah Jenkins and the late Rev. Abram Dunn Gillette.

Saportas.—On 1 Nov., at the residence of her son, Adrian J. Saportas, 489 Bedford avenue, Brooklyn, Isabel, widow of Edward Saportas.

ENGAGED

Benjamin-Clark. — Miss Marjorie Park Benjamin, daughter of Mr. Park Benjamin, to Mr. John Wolfe Clark.

Catlin-Cussler.—Miss May Catlin, daughter of Captain Robert Catlin, of Washington, D. C., to Dr. Edward Cussler.

Cabot-Lyman. — Miss Elisabeth Cabot, daughter of Mr. Samuel Cabot, of Boston, to Mr. Henry Lyman, of Brookline.

Cholmeley-Jones-Pearson.—Miss Jeanette Cholmeley-Jones, daughter of E. Cholmeley-Jones, of Philadelphia, to Mr. Arthur Rutledge Pearson, of Baltimore.

Havemeyer-Craig.—Miss Harriet Francis Havemeyer, daughter of Mr. J. C. Havemeyer, to Dr. Robert Henry Craig, of Montreal.

Irwin-Fontana. — Mrs. Margaret Dulles Irwin, daughter of the late Andrew Chevers Dulles, of Philadelphia, to Mr. Ettore Romana Fontana, of Rome, Italy.

Parks-Renold.—Miss Georgiana Phillips Parks, daughter of the Rev. Dr. Leighton Parks, to Mr. Charles Renold, of Manchester, England.

Paul-Munn. — Miss Mary Astor Paul, daughter of the late James W. Paul, of Philadelphia, to Mr. Charles A. Munn, jr., of Washington, D. C.

Scott-Truesdale. — Miss Margaret Simes Scott, daughter of Judge and Frances M. Scott, to Mr. Joseph R. Truesdale, of Youngstown, Ohio.

Stevenson-Le Boutillier.—Miss Florence Stevenson, daughter of the late David Stevenson, and Mr. Thomas Le Boutillier, 2d, of this city.

Taylor-Hunt.—Miss Mary Lillie Taylor, daughter of Mr. Hannis Taylor, of Washington, D. C., to Dr. Reid Hunt of the United States Marine Hospital Service.

Van Nostrand-Willard. — Miss Anabel Gardiner Van Nostrand, daughter of Mrs. Gardiner Van Nostrand, to Mr. Le Baron Sands Willard.

Warder-Garrett. — Miss Alice Warder, daughter of the late Benjamin H. Warder, of Washington, D. C., to Mr. John W. Garrett, First Secretary of the United States Embassy at Rome.

WEDDINGS

Drisler-Field.—4 Nov.—Mr. F. Kennett Drisler and Miss Emily Osgood Field, daughter of Mr. Maunsell Bradhurst Field, were married on Wednesday, 4 Nov., at the home of the bride's parents; the Rev. Dr. Ritchie officiated. Maid of honor: Miss Louise Maunsell Field. Best man: Mr. Henry Kingsbury.

Root-de Acosta.—5 Nov.—Mr. Oren Root and Miss Ada de Acosta, daughter of the late Ricardo de Acosta, were married on Thursday, 5 Nov., at the home of the bride's mother. Maid of honor: Miss Marie de Acosta. Best man: Mr. Hamilton H. Durand. Among those present at the ceremony were: Secretary Elihu Root, Mr. and Mrs. Edwin Root, Mr. and Mrs. Thomas Nichols, Mr. and Mrs. Stanley Gilbert, Mr. Elihu Root, Jr., Mr. Edward W. Root, Miss Ruth Wales, Mr. and Mrs. Philip Lydig, Henry de Acosta, Miss Angela de Acosta, Miss Mercedes de Acosta, and Mrs. de Acosta, the bride's mother. A reception followed and the guests included Mr. and Mrs. Harry Payne Whitney, Mr. and Mrs. Arthur Burden, Mr. and Mrs. August Belmont, Jr., Mr. and Mrs. John Weekes, Mr. and Mrs. Whitney Warren, Mr. John D. Crimmins, Sr., Mr. and Mrs. John D. Crimmins, Jr., Mr. and Mrs. Douglas L. Elliman, Mr. and Mrs. Harold Minot, Mr. and Mrs. Cornelius Bliss, Jr., Mr. and Mrs. Frank Lyon Polk, Mr. and Mrs. Howard Brokaw, Mr. George F. Baker, Jr., Mr. Robert W. Goelet, Miss Laura Swan, Miss Janet Fish, Miss Mollie H. Hare, Miss Susan Street, Miss Ruth Twombly, Miss Angelica Gerry, Miss Mabel Gerry, Mr. and Mrs. Elbridge T. Gerry, Mr. and Mrs. Edwin Whitmore, Miss Gertrude Sheldon, Miss Harriet Daly, Miss Marion A. Clark, Miss Sadie Jones, Mrs. Charles Baldwin, Mr. and Mrs. Elisha Dyer, Mr. and Mrs. Tracy Dowes, Mr. Julian M. Gerard, Mr. Frank Munsey, Mr. Robert Sargent, Mr. and Mrs. George Putnam, Mr. and Mrs. Frederick de Veaux, Mr. Samuel Babcock, Mr. Paul Rainey, Mr. Henry V. Day, Mr. Courtland P. Dixon, 2d., Mr. I. Townsend Burden, Jr., Mr. Coster Wilmerding, Mr. Thomas B. Clark, Jr., Mr. Thomas Crimmins, Mr. and Mrs. Adrian H. Joline, Mr. and Mrs. Douglas Robinson, Dr. Joseph J. Higgins, Mr. and Mrs. William A. Hall, Mrs. Philip I. Sands, Miss Sands, and Miss Elizabeth B. Sands.

Weld-Parsons.—7 Nov.—Mr. Rudolph Weld and Miss Sylvia Parsons, daughter of Mr. William Barclay Parsons, were married on Saturday, 7 Nov., in Trinity Church, New York. Bridesmaids: Miss Elizabeth E. Reed, Miss Corinne Douglas Robinson, Miss M. Dorothy Kane, Miss Janet Dana, Miss Elizabeth Morgan, Miss Alice Meyer and Miss Katherine Parsons. Best man: Mr. Philip B. Weld. Ushers: Mr. Edward M. Weld, Mr. William Barclay Parsons, Jr.; Mr. John A. Tuckerman, Mr. Benjamin Joy, Mr. William O'D. Iselin, Mr. Russell Ellis Sard, Mr. Amos L. Hopkins, Mr. Aymar Johnson, Mr. Roger Alden Derby and Mr. E. Gerry Chadwick. Among those present were Mrs. W. Barclay Parsons, Mrs. Sylvanus Reed, Mr. and Mrs. H. de Berkeley Parsons, Mr. and Mrs. George B. Parsons, Mr. Schuyler L. Parsons, Miss Evelyn Parsons, Mr. Amor Hollingsworth, Mr. Schuyler L. Parsons, Jr.; Mr. and Mrs. Richard Wharton, Mr. and Mrs. William F. Wharton, Mr. and Mrs. Stephen M. Weld, Mrs. Alfred M. Weld, Mr. and Mrs. Alfred Rodman, Mr. and Mrs. Edward Weld, Mr. and Mrs. Latham G. Reed, the Rev. and Mrs. Henry Mottet, Mr. and Mrs. J. Gordon Douglas, Mrs. Richard Irvin, Mr. and Mrs. W. de Lancey Kountze, Mr. Robert Livingston, Mr. and Mrs. Luther Kountze, Mr. and Mrs. Frederick W. Whitridge, Mr. and Mrs. Henry Parish, Jr.; Mr. and Mrs. H. H. Hollister, Mr. Buell Hollister, Mr. and Mrs. August Belmont, Jr.; Mr. and Mrs. Paul Dana, Mr. August Belmont, Mr. and Mrs. Charles Dickey, Mr. and Mrs. Charles A. Childs, Mr. and Mrs. J. Howard Wainwright, Mrs. Cadwalader Jones, Mr. and Mrs. Bradish Johnson, and Dr. and Mrs. Nicholas Murray Butler.

HORSE SHOW

The twenty-fourth annual exhibition of the National Horse Show Association opened on 9 Nov. at Madison Square Garden. The box holders included Mr. Alfred G. Vanderbilt, Mr. Morton W. Smith, Mr. W. K. Vanderbilt, Mr. Robert Bacon, Mr. Thomas Hitchcock, Jr.; Mr. George J. Bascom, Mr. B. B. Kirkland, Mr. E. Francis Hyde, Mr. W. P. Bliss, Mr. Cornelius Fellowes, Mr. E. D. Morgan, Mr. F. K. Sturgis, Mr. De Lancey Kane, Mr. W. B. Dickerman, Mr. Henry O. Redmond, Mr. James McLean, Mr. Joseph E. Meyer and Mr. L. Strauss, Mr. Louis Haight, Mr. R. C. Vanderbilt, Mr. E. T. Bedford, Mr. Paul A. Sorg, Mrs. Barger-Wallach, Mr. R. P. McGrann, Mrs. E. R. Ladew, Mr. Cornelius Doremus; Messrs. Smith, Hollins & McKim; Mr. Joseph S. Auerbach, Mr. Henry Siegel, Mrs. Charles Proctor, Mr. J. T. McBride, Mr. Elbert H. Gary, Dr. Daniel Guggenheim, Mrs. John E. Roosevelt, Mr. H. H. Hollister, Messrs. M. L. and A. C. Schwartz, Mr. John C. Alexandre, Mr. William N. Moore, Mr. George P. Wetmore, Mr. Middleton Burrell, Mr. Hamilton W. Cary, Mr. John Gerken and Mr. C. W. Watson.

WASHINGTON

Jusserand.—Ambassador and Mme. Jusserand gave a dinner at the French Embassy on 7 Nov. in honor of Countess Rostoptchin, of Russia, who is visiting at Washington. The other guests were Mr. Kroupensky, Chargé d'Affaires of Russia, and his colleague, Prince Koudacheff; Mrs. Fish, Miss Boardman, the Naval Attaché of the French Embassy and Mme. De Blanpré, the Viscount and Viscountess de Martel, of the French Embassy; Mr. Martin, First Secretary of the Swiss Legation, and the Viscount de Chambrun and Mr. Velton, of the Ambassador's staff.

THE FIRST WEEK OF OPERA

No more contented man than Oscar Hammerstein can be found in New York. And no wonder. The third season of opera, at the Manhattan Opera House, opened Monday night, and it opened with a snap and enthusiasm which has left him smiling. Incidentally, it indicates that Mr. Hammerstein has not been over extravagant in his predictions that this year's standard, to be set by his own organization, will eclipse his former best efforts. If a fair start counts for anything—and it usually does, no matter what the undertaking—the Manhattan Company occupies a point of vantage, and as the resourceful Hammerstein has an abundance of novelties and new song birds in reserve, there is cause for satisfaction all around.

Tosca, one of the best liked Puccini operas, was chosen for the season's premier, with Maria Labia, the new dramatic soprano, singing Floria Tosca, and Renato Zenatello and Gilibert carrying the principal associate roles. Cleofonte Campanini, happy and contented, was the conductor, which means that the musical ensemble was in thoroughly capable hands. Extended consideration of the performance, the attendance and the reception of opera and singers by the audience is reserved for the next issue. For the moment it is sufficient to observe that Mr. Hammerstein, in keeping his word with the public, is reaping part of his reward in point of necessary patronage and moral support. Samson and Delilah, with Gerville-Reache and Dalmores, will be rendered Friday, 13 Nov.; La Tosca, with Labia and Zenatello, at the matinee on Saturday, 14 Nov. Saturday night Colombini and Samarco will be heard in Barber of Seville.

Over at the Metropolitan final touches for the big opening, next Monday night, are being given to Aida, which will be the opera on that occasion. In addition to the appearance of Caruso, chief interest will centre in the début of Emmy Destinn, the Metropolitan's new dramatic soprano, who is, say competent judges, a great artist. Another star who will be heard in New York for the first time is Amata, the baritone, who may sing Amonasro. It is just possible that there may be a change in the cast as mentioned. At the time of going to press the complete list of singers who will sing next week had not been decided on, and Messrs. Dippel and Gatti-Cassazza were not fully decided on some of the important roles.

However, the operas are decided upon. After Aida, Walkure will be sung, on Wednesday night; Thursday will bring forth Madame Butterfly, probably with Farrar and Caruso. Traviata is the opera for Friday, and Saturday afternoon Tosca will be given, with a possibility of Destinn singing with Caruso and Scotti. Saturday night La Boheme is scheduled, and it is not unlikely that Bonci and Farrar will be among those singing the principal parts. It will be a big week, in any event, and with a fine array of operas and artists at the Manhattan, there will be plenty for even the most blasé to choose from.

OPENING OF THE BOSTON SYMPHONY ORCHESTRA

THE first concert by the Boston Symphony Orchestra this season was given in Carnegie Hall last Thursday night, on which occasion Max Fiedler made his first appearance in the role of successor to Dr. Muck, who resigned his post of conductor at the close of the last musical year. In so far as the Boston Symphony Orchestra is concerned, there is little which can be said in praise that has not already been covered. Without question the first symphony organization of this country, and ranking as one of the best in existence anywhere, there was nothing done which led to a different belief. Sonorous, virile and beautiful in tone, playing with the precision, almost, of one man, and instantly responsive to the demands of the conductor, its work of the evening was once more a source of keen and unalloyed delight. There have been made some changes in the personnel of the orchestra—already spoken of previously in this column—but there was no noticeable trace, either for the better or otherwise, in the playing done.

Mr. Fiedler has been heard here before at the head of a symphony orchestra, when, three years ago, he directed a public rehearsal and concert of the Philharmonic Orchestra. The new leader of the Boston Symphony Orchestra is evidently a well-equipped musician, thoroughly familiar with the routine of his work, and having definite and individual ideas of the compositions he conducts and how to transfer them into tone. The programme was made up of the Beethoven Third Leonore overture, the first symphony of Brahms, the final scene for orchestra from Strauss's Feuershot, and the overture to Tannhauser. All of this Mr. Fiedler conducted from memory, a considerable achievement, despite the fact that some of the great conductors are now leaning toward such feats.

The new leader is given to emphatic gestures, and he reads with vigor, if with occasional exaggeration of tempo and expression. When he has been heard in other programmes it will be easier to form an estimate of his worth, but he is an able musician, and his work should bring forth much of interest.

VOGUE
MILLINERY SUPPLEMENT

STUNNING PLUMED MODEL BY GEORGETTE

DESCRIPTIONS OF ILLUSTRATED MODELS

The new headgear of the season may be classed in three distinct categories: medium-sized hats, large toques and turbans, and picturesque shapes of the most imposing contours.

To this last named, and at present most strongly featured class belongs the superb model illustrated on the cover of the Supplement. One might readily guess that it originates at the atelier of Georgette. It is a very voluminous shape, with an extremely broad brim (particularly so at the sides), which is flat at the centre front, back and right side, and rolled up to form a long, narrow rever at the left. The crown is bowl-shaped in form, and, like the brim, is covered with deep taupe moiré silk, while the facing is of soft black velvet—a wonderfully smart new combination.

In accordance with the new tendency to use only one kind of trimming at a time, the garniture of this model consists solely of ostrich plumes—long, fine-stemmed, exceedingly full ones, dyed a deep tone of taupe, and touched up with black occasionally, so as to harmonize with the development of the hat. They are irregularly grouped about the crown, tumbling over it unsymmetrically, and swathing it, as well as the larger portion of the top brim, with their superb, uncurled flue.

PAGE 796

All four of the fancy hat ornaments illustrated on this page are copies of antique jewelry, and will form an exceptionally smart trimming on any of the very large new hats, no matter whether of beaver, French felt, Ottoman silk, or velvet. But it is an absolute requirement that the hat be large, otherwise the extreme size of the ornaments will appear grotesque. The first model is perfectly round, and imitates a breast plate worn by the Amazons of ancient Greece. It is carved from green gold, showing a beautiful geometrical design in raised effect, with steel incrustations, and the centre is overlaid with a huge, oblong matrix turquoise in pale greenish blue, traversed by deep brown veins.

The next ornament is oval in outline, and shows an Egyptian's head, carved in cameo style from old ivory, and raised on a corrugated surface of dull gray oxydized silver. The frame encircling this design is of polished silver, and studded with topaz. The third ornament is also in Egyptian style, showing a gruesome Sphynx, posed against a background of pyramids, and is carved from deep green agate. The setting is in dull rose gold and shows a conventional design of laurel leaves. Pure Rococo lines are shown in the last model. Here the greatest stress is laid on the elaboration of the setting. It shows all the grace and daintiness of this epoch in a charming floral and scroll design in dull rose gold, and frames a large oval of pearl in the most gorgeous opalescent tints.

PAGE 797

Marie Louise has a particular dexterity in carrying out period designs; her models are veritable marvels of taste and beautiful lines, and what is especially admirable in them is the fact that the original shape of the hats of old masters she copies is maintained almost unchanged. The chapeau pictured on the upper figure is pure Watteau—a very large shape of Vandyk brown bengaline silk, very soft and lustrous, and faced with deep seal brown velvet. The brim is in poke effect, but in the opposite sense, the droop being in the centre front and back, while the sides are but slightly curved. It is succeeded in an uninterrupted line by a low, tymbal-shaped crown.

The trimming consists of a leafless garland of large, cup-shaped roses, made of wonderfully soft and lustrous panne velvet and changeable taffeta. They are in the loveliest decroix tints imaginable, shading from soft, pale mauve and greenish amethyst to antique gold, deep brown and black, and comprising a number of exquisite cedar tints. The effect they produce on the rich, golden brown surface is delightful, and a chic bow of Vandyk moiré ribbon, disposed at the back, is a smart finish.

The smart contours of the Russian turban, only slightly moderated, characterize the chic model illustrated on the lower left figure. It originated in Paris at Georgette's—the staunchest friend of the turban and toque shapes—and was imported by Meyer.

Despite the smart and exclusive effect it produces, the execution and conception of this model are very simple, the main stress being laid on the correctness of the contours, and the careful selection of the garniture, in order to make it correspond to the wonderful heron plumage of which the hat is made. There is no distinction made between the crown and brim, as the hat is all in one piece, in reality nothing but a large, caldron-shaped crown.

A softly draped torsade of dull Empire green velvet, which forms a lovely blend with the dull taupe color of the heron feathers, is crushed around the side crown, depressing the feathers slightly, and thus imitating a brim. At the left side, where the ends of this arrangement meet, a huge, crushed chou is formed, which covers the entire hight of the turban, reaching a trifle beyond it both at the top and base and relieving the somewhat severe outlines of the shape. A clever touch of elaboration is introduced by a very large, oblong buckle in antique silver, studded with jade; this is fastened across the front near the left side, apparently holding the velvet drape in position.

Drapeau—the lovely, expressive new blue shade—which occupies such a conspicuous rank in the good graces of Paris designers this season, was the only color employed in the making of the chic turban and neck garniture shown in the illustration on the lower right figure. Both pieces are Reboux models, and were imported by Lord & Taylor, and both are made of rich, supple velvet, and very quaintly trimmed with tassels of gold bullion. The turban has the new, slightly oval shape, and a remarkably wide headsize, and consists of only one piece, no discrimination being made between crown and brim portion. The rich, heavy material is draped over the foundation in deep, graceful folds, and forms a large, softly crushed, knotted chou effect at the left side, accentuating the resemblance this model bears to the original Parisian turban's outlines. Otherwise, the model is devoid of trimming, excepting the few short tassels, which droop from the centre of the chou, over the left side, slightly touching the hair of the wearer. The same chou effect, with identically the same trimming, distinguishes the neckpiece; this is effected by a folded, wide bias section of the velvet, and finished with long ends, to be knotted in the front.

NOVEL HAT ORNAMENTS
See text, Descriptions of Illustrated Models

FRENCH MODEL HATS

Extremely attractive in a combination of forest brown and antique gold is a large French felt hat designed by Léontine. The shape shows partly capeline, partly picture hat lines, and is formed by a low, tymbal crown and an ample brim, which is very much wider at the left side, where it is slightly raised, but droops otherwise. The facing of deep forest brown Ottoman silk is smoothly stretched over the under side of the brim, and is in marked contrast with the antique gold color of the felt, of which a narrow rim is left uncovered, outlining the facing.

The trimming shows the same color scheme, forest brown and antique gold, carried out in two huge novelty touffes of superbly shaded coque feathers looking like enormous pompons, and disposed at the left side of the crown so as to cover its entire top, besides all of the left side of the brim. Through this arrangement the crown becomes much higher and more proportionate to the dimensions of the brim, the ensemble being one of extreme smartness and good taste.

BLACK HAT TRIMMED WITH FANCY PLUMAGE

Of a charmingly chic audacity is a Virot model of heavy, lustrous black velvet, a large, but slightly modified, Napoleon shape, with a broad brim rolled up high in front so as to touch the crown, and forming two sharp points at the sides, while the back part, which is very wide, is slightly depressed. The crown is conspicuous by great hight and slenderness, is conical in form, and terminates in a point—Mexican fashion; it slopes deep over the head at the back, forming a firm support for the brim. The trimming is also entirely in black. A large, plaited cockade of heavy moiré ribbon is placed over the reversed centre front of the brim, upholding a superb touffe of fancy plumage. This latter is so arranged on the hat as to droop over the crown and extend over the brim in an almost horizontal position. The outlines of this model are extremely unique and singularly becoming, and its development permits of its being worn with plain tailored costumes as well as for dress occasions.

FEATHER MOUNT OF BLACK AIGRETTES ON WHITE BEAVER

A large, artistic hat of pure white beaver—a newly imported Suzanne Talbot model—shows as sole trimming a feather mount of exceptional beauty and size. It is of handsome black crosse aigrettes, the tips of which are faintly touched up with Gainsborough blue, and is loosely arranged about the low, wide crown, surmounting it in hight, and resting softly on the beautifully shaped, broad brim. This latter increases in width towards the back and drops very slightly at the two sides, thus imitating a poke effect. Through this treatment the front and back portion of the brim, which is otherwise straight, is depressed a trifle, and thus the contour of the entire hat is made exceedingly soft, and of a quaint, becoming originality. A smoothly stretched facing of heavily corded silk in exactly the tone of Gainsborough blue as that shown in the trimming, covers the under side of the brim, and this combination of pure white, black and delicate, translucent blue is very effective and quite unusual.

ANTIQUE GOLD AND CHOCOLATE BROWN THE COLOR PLAN FOR LARGE CROWN HAT

A most unanimously admired late model designed by Marie Crozet shows tones of antique gold and deep chocolate brown, beautifully blended. The hat is very large and covered with velvet in the former color, which forms a splendid contrast with the repp silk facing in a dull, vague tone of the latter. The shape is practically nothing but an immense crown, tymbal-shaped and enormous in circumference, as the boundary line between crown and brim is barely perceptible. It droops gracefully all around, and by means of a large headsize comes deep over the wearer's coiffure in a dashing new line. Repp silk in the same tone of chocolate brown is draped about the crown portion, following its movement in soft, deep artistic folds, and forms a big rosette-like twist at the right side of the brim, which serves for supporting the trimming proper—a huge panache formed by a single ostrich plume, which extends high beyond the crown and which is beautifully shaded, showing light and dark tones of antique gold and deep, warm ones of chocolate brown.

FELT DIRECTOIRE HAT

A new Alphonsine Directoire hat of extreme becomingness is shown in a model of fine French felt in a deep mulberry tone. The shape is immensely large, and composed of a straight, round-topped caldron crown and a comparatively narrow brim, which droops throughout its circumference, and is faced with repp silk in dull fraise. A soft scarf of surah in a lighter tone of mulberry is loosely twined about the crown, completely covering it, and making it even more ponderous in appearance, and it is apparently held in position by broad satin ribbon in the shade of the felt, which is laid about the lower part of the crown, is crossed in the centre back, and stretched over the two sides of the brim, to be tied under the chin in a soft, simple bow. The trimming is formed by a large cluster of crush roses in decroix tones of mulberry, faded rose, fraise and deep prunelle, all toned down to an ensemble of exquisite beauty. They are placed over the brim and on the side crown, and conform beautifully to the quaint charm of this smart model.

BLUE OTTOMAN SILK HAT

New in shape and extremely handsome in contour is a Lewis model developed from heavy, soft ottoman silk in deep Sarcelle blue. The crown is very voluminous, both as to circumference and hight, and continues into the brim in such a beautiful way that no dividing line is perceptible. The brim, which is a worthy successor to the crown, as far as size is concerned, is beautifully curved in a smart upward movement at the two sides, while the front and back droops a little. The facing is of rich, lustrous satin, showing a lovely cachemire pattern in the vague blurred tones of faded blue, rose and lava gray. The crown is banded in its entire hight with a broad, softly crushed, draped section of the figured satin, which adds to its volume, making the outlines wonderfully soft and becoming, and the trimming is formed by a full tall aigrette of heron and paradise plumage, tinted in cachemire effect.

RECENT MODELS OF MARIE LOUISE, GEORGETTE AND REBOUX

For descriptions of hats see page 796.

ODD AND SMART MILLINERY NOVELTIES

FRUIT GARNITURE

The newest thing in fruits for hat garnitures is the orange—surely a decided innovation, and an exceedingly chic one at that, for while small apples, velvety peaches, plums, pears, grapes, and chestnuts even, were always more or less popular, the orange has, as far as we can recollect, never before taken a part in trimming headgear. Nevertheless, this novelty is very attractive and decorative, and well in keeping with the reigning fancy for rosettes, cockades, pompons and other pronouncedly round trimming accessories. Moreover, the large, full orange branches with their deep green, glossy foliage, and the sumptuous coloring of the fruits produce charming effects on the very large, picturesque hats of velvet, supple felt and silk, and particularly beaver, which is so much worn this season.

In the illustrations this chic trimming is demonstrated in two different executions. The first shows two large velvet oranges in their ripening process—dull willow green, speckled here and there with white and deep yellow spots, and accompanied by a mass of natural foliage in the original, glossy dark

VELVET ORANGES AND FOLIAGE

green, imitated to perfection. In the smaller cut the contrast between the coloring of the foliage and the fruit is a great deal more marked, for here the oranges are very small, in fact in regular tangerine size, and show the rich reddish tone proper to this fruit. There are six tangerines used in the branch, and they are all speckled in russet tones. The beauty of the supple velvet which forms the material is accentuated by the branch of natural foliage, and

RIBBON IN A FLORAL AND LACE DESIGN

the thick, brown, woody stems which complete the garniture.

GORGEOUS RIBBONS

Rich, sumptuous effects is the striking feature in the ribbon novelties of to-day. The textures are wonderfully supple, and the coloring is gorgeous, in spite of the infinitely soft, sometimes even faded-looking tones which prevail. Besides the magnificent Oriental, Persian, Arabian, Chinese, Japanese, Byzantine and Egyptian—designs, all of which are shown in almost unlimited variety, there are lovely floral patterns, which are especially suited to decorate the quaint Empire and Directoire and the Watteau hats, being most in keeping with the dainty grace of the style of these epochs.

Frequently lace designs are combined with floral patterns, in brocade textures which fairly glisten with quality. One of the illustrations shows a ribbon of this kind, and the superb effect it produces. On a background of richest satin there is a conventional lace design executed in finest gold thread, which looks like relief embroidery over the dull, soft rose tone of the

A SPRAY OF TANGERINES AND LEAVES

ribbon. Large, blurry chine roses in softest pink, blue, dull green and silvery mauve are strewn over the entire surface of the ribbon, and the effect this design creates in association with the simulated lace motives is, as may well be imagined, gorgeous in the extreme.

No less attractive, though a great deal simpler in execution, is the other novelty shown. Here the background is of rich satin in cloudy tones of soft pink, mauve and Empire green, covered with a vague, barely discernible pattern of pompadour flowers. Large velvety orchids in the exquisite natural tones of pale mauve and amethyst, with deep yellow centres, are woven into the ribbon, in a wonderfully imposing relief effect.

POMPADOUR RIBBON FIGURED IN ORCHIDS

NECK RUCHES AND DIRECTOIRE VEIL

One generally hesitates about commencing to wear furs, for the simple reason that, once begun, they have to be worn throughout the winter, unless one wishes to run the risk of taking cold. However, the need for protecting the throat with some device or other is felt in these cool autumn days, and for this purpose the two smart neck ruches illustrated are just the thing.

The first model is made of snow-white novelty silk net, embroidered with little ring dots in dull mauve. It is intended to encircle the throat snugly, slanting upward along the upper edge, and is formed by four thickly shirred double frills. Two of these are turned up and the other two down, and the dividing line is indicated by a soft, double heading. The ends meet either at the back or the side, the closing being concealed by a long-looped, soft bow of Directoire satin in palest mauve, finished with padded, ball-shaped ends.

The fashionable black and white "magpie" silk net was employed for fashioning the second ruche. It is made along the same lines as the other, but a little less full, and is equally adaptable for morning as for dress wear.

The illustration directly under this shows another charming accessory for the completion of the costume, the Directoire veil and neck ruff combined. This novelty is as serviceable as it is smart, and it was developed from heavy Russian net in a delicate, soft taupe tone. Wide, supple satin ribbon in the same tone is shirred several times and finished with a chic bow with long ends, and is meant to encircle the throat. The one long edge of the veil is joined to the upper edge of this neck band, and the veil is then draped over the hat in any desired style, being wide enough to admit of a fanciful arrangement. As pictured in the photograph, the veil is upside down, in order to show the shirred band which fits around the neck.

PARADISE BIRD

FANCY BIRDS

The colors displayed in fancy novelty plumage this season are absolutely lovely. There is not one of the late shades and color combinations that is not represented in fancy feathers, and, in fact, the scope is really much wider for unique blends and smart contrasts in this trimming accessory than in any other one. Ultra chic are the various birds used for trimming the new hats. They are shown in all sizes, from the tiniest humming bird to a life-sized heron and flamingo. The charming paradise bird head may serve either for covering the stems of large ostrich plumes, or as a finish for tall, straight aigrettes so much in favor at present. Its coloring is stunning. There are wonderful tones of sulphur and primrose, metallic and dull willow green, golden brown and rich copper, and in marked contrast with these is the sharp, bright red beak, and the soft black velvet plumage which covers the bird's throat.

The prominence of parrot plumage among the new trimming accessories has created a sweeping vogue of parrot effects in coloring. The most opposed tones of ruby, hard blue, clear yellow and deep green are brought into contact, but the contrast is not by any means unpleasing, thanks to the softness of the feathers, and the effect produced is delightfully cheerful. The parrot here illustrated is real, and shows tones of bright ruby and vivid green on the wings and back, while the breast feathers are in a clear yellow. For trimming the large new models of beaver and supple French felt, garnitures on this order are excellent, and no other trimming is used with them, barring, perhaps, a soft torsade or knot of ribbon.

LARGE PARROT IN NATURAL COLORS

VOGUE'S MILLINERY EXHIBITION IN OTHER CITIES

In the interest of this department there was held at 373 Fifth Avenue, New York, at the opening of the season, an exhibition of French model hats which were especially imported by Vogue for the purpose. This exhibition was so successful that it has been decided to give similar ones in a number of the larger cities of the United States. The models which are now being shown were purchased in October and are the very latest French importations for winter wear. Milliners and others interested in viewing this attractive collection of models are cordially invited to attend the exhibition when it reaches their city. A card of announcement will appear in one of the leading local newspapers of each city while the exhibition is in progress. The route

WHITE NECK RUCHE

for the next fortnight is as follows: 12, 13 November, Los Angeles, Cal.; Angeles Hotel—see announcement in the Los Angeles Times. 16 November, Salt Lake City, Utah; Knutsford Hotel—see announcement

SMART RUCHE AND DIRECTOIRE VEIL

in Salt Lake City Tribune. 18, 19 November, Denver, Col.; Albany Hotel—see announcement in Denver Post. 21, 23 November, Omaha, Neb.; Paxton Hotel—see announcement in Omaha Bee. 24, 25 November, St. Joseph, Mo.; St. Charles Hotel—see announcement in St. Joseph, Mo., News Press. Other cities to be visited will be announced next week.

PORTRAIT OF MRS. STEWART

Daughter of Mr. and Mrs. Emerson McMillin

BY FRANCESCO PAOLO FINOCCHIARO

See text, Portrait Painters of To-day, Page 818

LITTLE KNOWLEDGE.

THE prevalence of ignorance in this land of schools, universities and free lecture systems is the occasion of much astonishment to the discriminating few who, familiar with the stock felicitations that statesmen, politicians and editors are continually proclaiming in regard to the unusual intelligence of the generality of the people in this country, find actual conditions quite different. In the large centres the thoroughgoing, illiterate native who can neither read nor write is never met with in any social grade above that of unskilled labor. As for the opinions of the majority on such matters as affect intimately the individual, to say nothing of the larger public questions, some are founded on prejudice, and on what the preferred editor says, or the point of view, is merely the outcome of nothing discernible any more than is the prattle of a child of five years.

"I think placing children in families is the loveliest way of disposing of dependent children," announces a woman of means who has had years of schooling and has traveled. When it is suggested that while this may be for the time being the most expedient method it cannot possibly be the ideal one of saving to themselves and the community that most pathetic class—the waifs, since very few persons are qualified to be parents, and fewer still to be foster parents, or arbiters of the fate of alien children, she protests that the system is "all right, because she knew two cases where girls were trained into fine servants," etc., etc.

Does she think it quite just that dependent children from whatever class they come, should be compelled to go into the servant class when placed out, and has she ever heard of the cottage system of training dependent and delinquent children? She never has, and she evinces no interest in learning any thing in regard to it. This woman is as little informed on every other important subject as she is on placing out, and yet she does not hesitate to discuss any question that may come up. The woman is a type of hundreds of thousands of native women whose ignorance and assurance are a national disgrace. Great would be the astonishment of this woman, and others of her class, if she were charged to her face with being culpably ignorant and with disgracing the land of her nativity. Both charges are true nevertheless. She helps make public opinion and her ignorance contributes to the delay of important reforms the advocates of which are compelled to labor long and arduously to combat the errors (that people should find out for themselves), and to awaken the public to an appreciation of the value of suggested progressive methods and measures.

The ignorance of men is a more immediately menacing condition, since no truer words were ever spoken than those by Governor Hughes in the course of a recent address when he said, "The real basis of all that we (as a nation) cherish must be found in the intelligence and good judgment of the average man." Only the occasional man—taking the many millions of voters into consideration—has ever made even a superficial study of economics or questions of public policy or social evolution and trend, and yet the majority presume to go to the polls and commit the country and its eighty millions of people to policies of world-wide significance. The usual run of men go to school in regard to the things that voters should know only to the partisan journal and the campaign orator, and, in order apparently that they acquire as little knowledge as possible, they carefully refrain from reading opposition journals or listening to the spellbinders who present the claims of the other party and its candidates. Erroneous financial experiments, visionary efforts in the line of social betterment, unjustifiable and unnecessary war, avoidable and serious international complications and violent attacks on the judiciary, have been some of the results of the ignorance of voters that have afflicted this nation in the last few years.

As to the ignorance of foreigners, that is in the majority of cases abysmal, but this serious disqualification in a voter does not deter the native from extending the franchise to the male immigrant. In the public schools the embryo voter is made to study foreign languages (after a fashion), counterpoint, and a number of more or less academic courses, but only in rare instances and then inadequately, is he taught any of the subjects that will come before him for consideration when he becomes a voter. Very few but will admit that by the foregoing showing the American is embarked recklessly on his gigantic governmental experiment, and it appears time that he should turn about face, out-study his own ignorance, defer for years after arrival the giving of the franchise to immigrants, and properly train the potential voters in the school. If the mob is to rule, it should be an enlightened mob, not remain a densely ignorant one.

HEnry C. Shelley admits that the Poets' Corner of Westminster Abbey cannot properly be called "untrodden," but with this apology in the preface to his new volume, Untrodden English Ways, (Little, Brown), he goes on to take the reader over many delightful but neglected bits of England. St. Ives, resort of many artists, and associated with Leslie Stephen and our own Lowell, is the subject of Mr. Shelley's first chapter. Devon claims us next, and there are chapters on Bath, Oatlands Park in Surrey, the home of many royal personages, on Bunhill Fields, associated with De Foe, John Bunyan and the Cromwells, Cookham and Frederick Walker the painter, Beaconsfield, Warkworth, and Inverary Castle. Mr. Shelley also tells interesting things of Dick Turpin, the highwayman, and his haunts, of "Five Famous Schools," of "Three Memorable Pulpits," and of some "Famous Graves." His method is to describe the scenes, and to accentuate them by reference to literary or historic associations. It is a book to give the American of literary taste that homesickness which every American with even a little English blood in his veins must feel when the England of our common past is brought to mind. If the patriotic American never thinks of the Chesapeake-Leopard affair of a century ago without wishing to go out and do violence to an Englishman, he never turns the pages of such a book as this of Mr. Shelley's without feeling that there is danger of his doing some foolishly sentimental thing at his first chance meeting with a Briton. Mr. Shelley's photographs of English landscapes, buildings, interiors, and details of various kinds are full of charm and interest, and Mr. Colby's drawings are most agreeable, but the colored plates are hardly worth while.

(Untrodden English Ways. By Henry C. Shelley. Author of Literary By-Paths in Old England, John Harvard and His Times, etc. With four full-page plates in color, and illustrations from drawings by H. C. Colby and from photographs by the author. Boston: Little, Brown & Co. $3, net.)

IT is not often that there comes to us from an unknown author such an enjoyable book as The Post Girl—a refreshing love story of infinite charm, teeming with wit and a quaint humor that for the most part finds expression in the Yorkshire vernacular.

Usually a dialect makes the reader feel injured; but in The Post Girl we live in Ullbrig; we know its plowed fields and winding lanes and fresh salt breezes; likewise we form an intimate acquaintance with Ginger, Jeff, Barclay, Emma and James Maskill, and naturally they use pure Yorkshire. How could it be otherwise?

But, after all, Father Mostyn, brimming over with pungent, kindly observations, practically dominates this wholesome love story. With a cheery "Ha!" he prefaces his remarks on all occasions, although the note is susceptible of many subtle variants to express his different emotions. This intensely human old priest evinces a constant thoughtfulness for others, but is peculiarly lovable because of his almost paternal devotion to Pam and solicitude for her physical as well as spiritual welfare. However, anything that brought one into intimate relations with Pam must have been a privilege, for this little orphan maid, of mysterious extraction, who delivered the letters daily throughout the Ullbrig circuit at the honorarium of six shillings a week, was simply adorable, a sweet, healthy girl, full of sunshine and love for all mankind, and, in the face of terrible danger, capable of wonderful courage. The conventional hero of the tale is the Spawer—the local name applied to any summer visitor from the outside world. In this instance the Spawer is a young musical composer, who has sought the quiet and seclusion of Cliff Wrangham to bring forth a concerto. It happens that while playing one evening, he has an unseen audience of a shy girl, who sobs aloud in sympathetic appreciation, and, fearing discovery, tries to run away and instead gets caught in the gate, tears her skirt, and is so frightened when the musician jumps out of the window that she faints—and thus began the beautiful romance of Pam and the Spawer.

Nearly all the minor characters, including the schoolmaster, a grotesque, brooding shadow of a man maddened by his unrequited passion for Pam, and reminding one strongly of Dickens's queer pedagogue in Our Mutual Friend, as well as the various local types already mentioned, are admirably portrayed, and with a dry wit and shrewdness not unsuggestive of William de Morgan. In fact, The Post Girl belongs on the same shelf with Joseph Vance and Somehow Good, for as one may so justly say of either of the two longer novels, having once met its people, they become friends that can never be forgotten. (The Post Girl. By Edward C. Booth. The Century Co. $1.50.)

IT is so long since religiously-minded folk quarreled over The Gates Ajar, that one opens with something like surprise a novel of the present day, Though Life Do Us Part (Houghton, Mifflin) by Mrs. Phelps. The story begins cleverly with a contrast between native Cape Codders and a large group of summer folk, who furnish dollars, employment and endless gossip to the natives. Mrs. Phelps Ward does not let her sixty-four years so dim her social eyesight as to prevent her from seeing clearly the types that were unknown to her New England girlhood,—the worldly woman of European standards, the athletic girl of mannish manners, the youth with millions to spend and nothing to do, and all appear in her new story.

Mrs. Ward's leading characters, however, are of types somewhat nearer those of three or four decades ago in New England,—the dearest, sweet-natured young woman, who falls in love with all the strength of her nature, the old man of science, the young physician, the ardent clergyman. All these persons speak and act with naturalness and self-consistency. There is also an excellent dog in the story, a somewhat rare thing even in these days of industrious nature-faking. The scene between the dog and the vivisectionist is something new in current fiction, and something uncommonly good. As to the note of tragedy in the tale, it is effectively sounded, and even the morbid psychology which helps on the action is at least plausible. Though Life Do Us Part is likely to take a high place in the fiction of the current season.

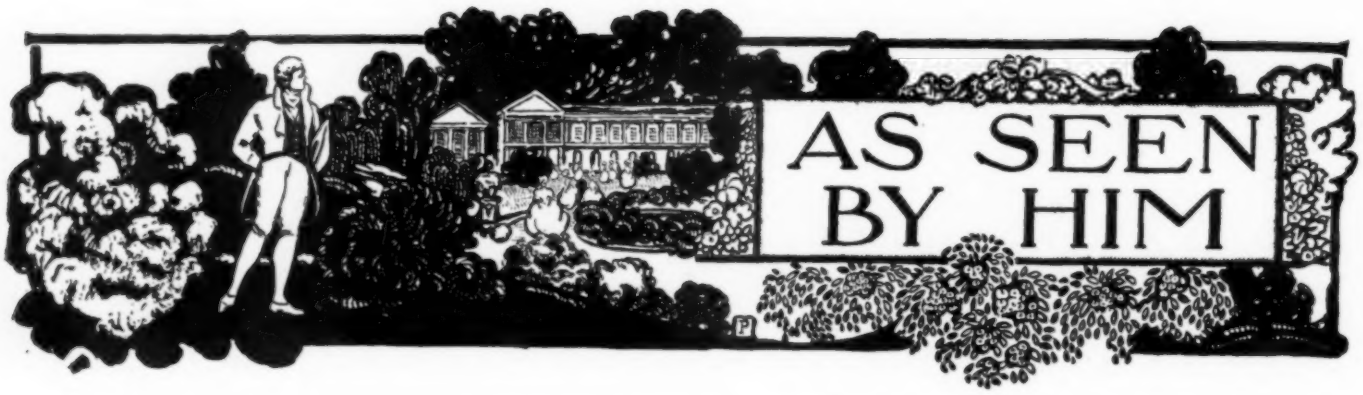
(Though Life Do Us Part. By Elizabeth Stuart Phelps, with a frontispiece by Clarence F. Underwood. Houghton, Mifflin & Co. $1.50.)

EDith Livermore has translated into English and the Holts have published Angelo Neumann's Personal Recollections of Wagner, a view of the great German master musician as reflected in his relations with a famous manager. Neumann tells by means of direct personal narrative and many letters, telegrams and other documents the story of Wagner's long and bitter struggle for recognition at the hands of the chief German opera houses. This leads naturally to the story of Wagner's and his manager's triumph in many countries of Europe. Much of the book is of special interest only to those greatly absorbed in music, but there are incidents and anecdotes that will appeal to all sorts of readers. The huge good nature of Edward VII, as Prince of Wales, in giving up many engagements to attend night after night along with other royalties the first week's presentation of the Wagnerian operas in London is interesting and significant. Capital also is the story of the holding up of the opera company at Milan. Mapleson's conduct in connection with the first London visit of the opera company is an unpleasant incident that the German manager might well have omitted. Neumann pays a warm tribute to the sure taste of an Italian musical audience. The book is marked throughout by the German author's fine simplicity and directness.

(Personal Recollections of Wagner. By Angelo Neumann. Translated from the fourth German edition by Edith Livermore. Henry Holt & Co. $2.50, net.)

JOhn R. Spears, who has written much of adventures on land and sea, gives us in The Story of the New England Whalers a valuable bit of history that has been told none too soon. The plan of the book, that of a progressive narrative interrupted by digressions into tales of individual adventure, is just the one best suited to the subject, and Mr. Spears manages his matter so as to avoid a scrappy effect. Whoever reads this book will have the opportunity of following an interesting and picturesque trade from its infancy to the present time, and of knowing not only the facts of the business, but its spirit as well, as illustrated by the digressionary tales of adventure in many seas. Mr. Spears neglects no significant detail of the whaling business. He tells of crew, vessels, boats, apparatus and implements, pay, product, and methods. Never for long, however, does he permit his reader to forget the essential fact of live human interest. The illustrations are from photographs and from old cuts. In a later edition he should include pictures of apparatus and implements, for few landmen know how a harpoon or a whale spear looks.

(The Story of the New England Whalers. By John R. Spears. The Macmillan Co. $1.50.)



THE REIGN OF THE JIG SAW PUZZLE—A FASHIONABLE EXCHANGE IS OPENED FOR THESE TOYS—PRETTY GIRLS AT TUXEDO—MRS. ASTOR DIES AT THE OPENING OF THE SEASON

WEll we got over the Election, by doing our duty in the morning—you can suit yourself as to the placing of the vote at Hillhurst—and by having a jolly house party with golf and motoring and a dinner and dance in the evening. And I think that is the way many of my friends passed the day, voting whether in town or at their country places, early, and then enjoying the autumn weather. And at this time, it makes little difference, whether it is fair or foul, there is always something to do. I have had a jigsaw workshop arranged for those who want to manufacture their own puzzles—and not a very easy pastime let me tell you, because you must be artistic and have a firm hand and possess no mean mechanical ability. The tools, naturally cost a great deal, although you might procure them a little cheaper, at a bargain. But then you must have your lathe worked by a treadle like a sewing machine, your many wire saws and only the best of woods, poplar preferable. You can use any kind of pictures—Dr. Bull used photographs and some have taken great art prints and water colors, while others again have contented themselves with collecting art covers and Christmas supplements and in fact anything in the way of colored illustrations. One very clever woman takes the Paris periodicals and sends out the legends with each box. The colors have to be sawed out separately and afterwards the pieces must be as many and as puzzling as possible. The least known pictures are therefore the best. In sawing the picture is stretched on the board, pasted to the wood and the cutting out begins. Afterwards each bit must be sand papered so that one will fit accurately into another. Japanese prints have done admirably. It is brain rest, the puting together of these many bits of wood, and not easy as you have no guide or chart. I have one of my smaller libraries fitted up with tables and boards on which to make the puzzles. I hear now that some of the shops are turning them out in silver; and other people are using them as advertisements.

One well-known woman of fashion, Mrs. James Eustis, who posed last year in the famous tableaux at the Plaza with a live snake coiled about her, has opened an exchange for them. They are at all prices, I believe, and are sold everywhere, but those made by private parties—several of whom have special names for their particular brands like "Pleasure—Pleasant" and other such adjectives have naturally better and more varied assortments than can be obtained in the toy shops which have those made by machinery. And there is no end to the making and exchanging of these toys, which are the fad of the season thus far.

Buds at Tuxedo

I came to town, immediately after the election. I shall actually go to the Horse Show. I always think that this is my duty because I respect all old institutions, and this is one of them. On the Friday before Election, my house party motored to Tuxedo and we went that night to the Club ball. It was as jolly as ever and the debutantes were out in force. I found Miss Marjorie Gould grown to be a stunning young woman; and there was another of the Kane girls; and then there were Miss Emmet, and Miss Loomis, and Miss Alexander and Miss Mortimer, and Miss Alexandre, Miss Coe, Miss Onativia and many others. Autumn was represented in the decorations and spring by its rose bud garden of young girls.

Miss Ethel Roosevelt, who was at the ball, resembles her mother's family more than that of her father. She is a wholesome girlish young woman, not a striking beauty, but with much charm. She will not be as spectacular as her half sister, Mrs. Longworth. Mrs. Roosevelt has brought her up most carefully and she is quite jeune fille. Even if she had not been Miss Roosevelt, she would have had much attention as she is much liked and has a host of girl friends.

The Passing of a Notable Figure in American Society

At the very threshold of the winter season died Mrs. Astor. She had been ill for several years, and for some time no one has seen her, except a few relatives. Mrs. Astor was the most prominent figure in New York society for many years. She was a thorough woman of the world and lived for social enjoyment. In other days, such a career might have pointed to many a preacher the text for a sermon, but in these enlightened times, the woman of fashion who devotes her life for the entertainment of others and for keeping up social traditions, is certainly an important factor in the history of the times. Mrs. Astor came from a long line of ancestry. Her father was Abram Schermerhorn, a merchant whose father and forefathers were of good honest Dutch stock. Her mother was a Miss White and her grandfather, Henry White, had been a prominent merchant in London in the days just after the revolution. His wife was one of the daughters of Augustus Van Cortlandt, of Van Cortlandt Manor. Mrs. Astor was the youngest of many children. One of her sisters married a nephew of Washington Irving. At first, the William Astors were not very wealthy. In the early sixties, they came to live in the large red brick house at the corner of Fifth Avenue and Thirty-fourth Street. Here, after William Astor came into his inheritance, were given the splendid dinners with the mystic number of guests twenty-two. Mrs. Astor always favored the round table. The state service for dinner was of silver gilt and there were numerous gold vases, epergnes and other ornaments of that character. Mrs. Astor believed that a hostess in entertaining should have an individual flower, and she chose the Gloire de Dijon rose, but she afterwards from patriotic reasons became the patroness of the American Beauty. When the house at Thirty-fourth Street and Fifth Avenue was torn down, and the splendid double mansion on Upper Fifth Avenue, made ready for occupancy, there commenced another era in the life of Mrs. Astor. She was then a widow. Her children had all grown up and married. She was the acknowledged head of New York society. She gave one ball each winter, and she seldom changed the names on her visiting list. Her five dinners in the season and her musicales were perfection, albeit a trifle old fashioned. The suppers at the balls were most elaborate and everything was served—except the ices, salads and wines—piping hot. For these there were round tables. Mrs. Astor never believed in the buffet which once prevailed in New York entertainments. Her household was moderately large, her liveries quiet but excellent and she avoided the spectacular. It must be remembered that she was nearly eighty when she died, and that she never varied her custom in receiving her guests at each annual ball, standing alone in her drawing room, near the door and having a pleasant word and a smile for each person. She never forgot a face, she always remembered names. She attended, or rather supervised all her entertainments and wrote out the lists of guests, the menu to be copied and other such matters herself in a small old fashioned hand. Until she retired from society, she always appeared as young as possible without sacrificing her dignity. Her jewels were gorgeous, her gowns superb. She never said an ill word of any one, championed the cause of many, made her home gay with young people and flowers, and lived simply for the sunshine of life. Her servants have been with her for many years and her butler was a character well known in society, and from long service, affiliated with the family. Society is now too large to have a leader. The mythical Four Hundred are over five thousand and this kindly lady has passed away the last "leader" of the fashionable set, a grande dame of other days, and leaving behind her the fragrance of a memory which will live and endure unto the ages.

FASHIONABLE GOWNS FOR THE HORSE SHOW

Back views on page 816

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 793

SMART DINNER AND CA

FOR DESCRIPTIONS OF FAS

R AND CARRIAGE TOILETTES

ONS OF FASHIONS SEE PAGE 793

(From Our Own Correspondent.)

BLACK IN LUSTROUS MATERIALS SEEN AT THE RACES—SOME VERY NEW HATS—SOME DARING COSTUMES—SIMPLICITY OF LINE

AS the Grande Prix of summer hints at the autumn modes the race day of the Prix d' Autumne shows them fully established. It happened this year on a June-like day with a brilliant scorching sun that made the beautiful wraps designed for cold weather quite impossible. Thrown aside, all the latest achievements of couturieres, and modistes, alike, were revealed to the public. Many of the women who sat in the tribune were gowned in black. But such black! of lustrous, satiny fabrics, and enchanting in subtleties of color, of flashes of gold and silver, veiled, or half hidden by tissues of transparent stuffs that formed waistcoats, and revers, faced the front edges of coats, or hinted at their sumptuous linings.

In serious rivalry to the immense flat hats, that have held the centre of the sartorial stage since the great summer watering places cast them onto the waves of popular favor, were round hats of moderate size, trimmed flatly, and huge turbans into which the head sank to the ears; the hair was knotted low at the back and puffed broadly on the sides. A "Charlotte" bonnet of soft black satin showed a frill of small fur tails dripping over the face like the lace frill of the summer. Crowning a golden head was a large soft toque of tabac velvet wreathed with two little fur animals, their heads meeting, and lapping a little at one side, to support an enormous white aigrette that reared straight into the air.

Worn with a costume of biscuit colored Ottoman silk was a large flat hat of green velvet garlanded by a black fox skin; the tail drooped over the brim at one side; the head peered knowingly above it. Another skin to match, circled the throat, the head pointing under the chin, while the tail was tossed over the shoulder. Topping a costume of gray cloth and Ottoman silk, a wide low turban, that sat nearly to the eye brows, of white marabout trimmed with several pointed white wings, was conspicuous; continuing the note of snowy softness was the great flat muff of unspotted ermine; the wide openings, into which the arms could be sunken to the elbows, were surrounded by a fringe of tails.

Walking suit of dull blue serge. Coat is long and straight and as tight fitting as possible without being curved in at the waist. Collar and revers of black satin. The skirt is trimmed up the front with large black satin buttons to match those on the coat. Gray felt hat with high crown of dull pink roses and gray aigrettes.

DARING BUT SPLENDID COSTUMES

Some prominent members of the foreign colony and famous actresses made a sensation in costumes of splendid, although somewhat "noisy" coloring and daring elegance; gowns that made walking difficult, if not painful, and engrossed the attention of all in the pesage. Mlle. Morand, of the Vaudeville, was the centre of wondering notice in a costume of soft striped velvet, the lovely color, "gorge d'hirondelle" reflecting steel blue and silvery gray tones on its downy surface. Though of startling cut it was worn with as much reserve and modesty as is possible for such a garment, and, in spite of its extravagance, one was obliged to admire the simple elegance of it, and its purity of line. Imagine a skirt extremely close, a little long, and seamed in the middle of the front; it is split a few inches at the hem, and the corners are weighted; the seam is shaped in such a manner that in walking, it falls inward, giving a masculine silhouette to the mailloted lines, revealed as though the material that moulded them was dampened. "Androgynes," is the name immediately given this skirt by a witty Frenchman.

Brick colored felt hat. On the brim a band of mink is laid flat. Two brown quills are caught through the crown. Chaigneau model.

In the Repétition Genérale, last week, of the play that opened the theatrical season, a similar skirt was worn on the stage, and a well known French woman appeared in one at the Vernissage of the Salon d'Autumne. It goes without saying that by the best gowned women such gowns are reserved for the privacy of their own, or their friends' salons. They are, however, to be reckoned with in any estimate of the fashions of the day. They mark an epoch and will surely go down in the history of dress as the mode of the twentieth century.

Cheruit model in deep old rose satin with a plaited brim trimmed with three shades of old rose satin ribbon. Satin morning glories in rose and delft blue.

COSTUMES SEEN ON THE GREEN

Among the women who left their seats in the tribune, to walk under the shade of the trees in the paddock, was the Princess Murat. She wore a wholly charming costume of marron silk cashmere and corded silk. The tight skirt had a tiny train so narrow it bobbed from the ground at each step; it was stretched to a side closing, marked by large buttons covered with the material, and embroidered with coarse cord. Tight and extremely long were the sleeves; a few scant puckers down the back seam were held by tiny buttons. The close folds of the bodice shaped a deep square, back and front; at the bottom of it was a band of red brocaded silk showing fascinatingly under the silver net that made the guimpe. The choker was rather heavy, high, and surmounted by a tall ruche, giving, at a little distance, the appearance of a décolleté bodice. On leaving the grounds I noted the long coat worn with this gown was cut with the square,

flat, wooden-shouldered outline all seek to reach. The stole effect in the back, so marked in all the new coats, was achieved by a fold laid in the silk straight from the shoulder to the hem; split on the sides, the corners hung long heavy tassels; the fronts also hung square, but sloped much longer. The long sleeves were set into the arm holes with extreme plainness, perfectly moulding the arms. A most difficult matter in silk! They closed from elbow to wrist under a line of buttons of velvet and cloth, alternating. A nice fancy! Madame Stern was all in black, but black made showy and elegant by quantities of soutache braiding, and embroidery achieved in quite a new fashion by coarse cords covered with silk, and twisting into the design of the braid. There was a waistcoat of silver lace laid over faint shades of mauve satin.

Black panne velvet hat lined with rose satin. Rose satin encircles the crown. Black and rose aigrette held by a black jet buckle.—Reboux model.

STRIKING BLUE COSTUME

The Countess Hélié de Noailles, always elegantly gowned, was in blue satin cloth, with a wide hat all blue and violet. The skirt was wonderfully cut, and beautiful. It was composed of two pieces stretched, seamless, about the body. The front, with rounded corners dragging an inch or two, lapped over onto the back, the edges held flat by immense buttons covered with the material and heavily embroidered, the back breadth hung straight with square corners, meeting, they were left open at the bottom for the space of nine or ten inches so that in walking the daintily shod feet showed to the ankles, with a hint of frillings of mousseline de soie. Extreme in description, perhaps, but in reality of perfect simplicity and beauty of line, clasping closely the slenderly moulded figure.

Indeed, a marked feature of the present day modes is this note of simplicity of line—a simplicity that reminds one of the gowns worn by the primitive peoples; nor is there a superabundance of material. There may be plaits, but they are scantily laid, and beneath, every morsel is cut away. To my mind the best example of the present modes is the ideal, the dream of exquisite gowning.

Taupe velvet trimmed with narrow bands of velvet and embroidered in green and bronze. Hat of taupe felt faced with bright green satin and trimmed with grey aigrettes.

ODD SHAPED HAT

A house in the Rue Royale launches this week a morning, or travelling hat of iron gray felt curiously shaped with a broad, low crown, and a narrow straight brim turned up squarely at the edge to the depth of an inch. A tuft of défrisée plumes is posed at one side; surrounding the crown is a twist of silver gauze, knotted now and then into stiff little bows.

For this hat, and for others of the same genre, the veil must be carefully matched in color. Entrancingly becoming when the color is carefully chosen to suit the skin!

CLOTH COSTUME AND SILK COAT

A satin cloth afternoon street costume is of an enchanting shade of lapis-lazuli. It perfectly matches the color of the eyes of the woman it is designed for. The scant skirt, ever so slightly dragging, is quite plain with a weighted hem; the princesse tunic is pulled in wrinkling folds to one side, the folds passed through a slender slide and allowed to hang. The same blue, in several shades, embroiders the guimpe of pale ecru net, and large buttons covered with white silk, in a most original and successful fashion, accent the scheme of ornamentation. The silk coat, in a long Directoire form, is somewhat darker in shade. It is elaborately trimmed with the large silk-covered cord described above.

NECK WEAR.

Chic, and in a line with the swathing neck dressing that is distinct among the autumn modes, are the high tight chokers that finish the necks of severely tailored coats. Half of the material, with the front of embroidery, velvet, or silk, they cross to the left, and fasten there under a bow, or an ornamental button. Nothing is more important than the proper dressing of the neck with our present styles.

GLIMPSES

VEILS—

Are an expensive item in some women's daily account book. The yards are many and the variety needed great while the present manufacturers are asking very fancy prices. Automobile use makes a special havoc of veils by losses and wear, yet how seldom one sees a motor hat and veil that looks fresh and attractive in spite of the money spent upon both.

Military costume of wine color with braiding in self tone. Collar of velvet with satin bow and Directoire ruche. Poke hat of wine beaver, faced with black repp, and trimmed with plaitings of net and crushed tulle. Black lynx muff.

From a hygienic point of view one should avoid wearing a veil after it becomes noticeably dusty. It is the source often of ailments connected with the eyelids, in that way of injury to the eyes. A velvet brush will cleanse a veil from dust, before the veiling may be called old. Later it is of no effect.

WAS—

Anything ever invented so opposed to health as the two fads of the hour, bridge and picture puzzles? Hours of the day are given up to these sedentary games, and home evenings are made particularly dull by the picture craze—young and old absorbed in this inane waste of time to the extinction of conversation and good reading. The woman who invented the picture puzzle is said to have made a fortune—others are coining money by keeping up the supply.

WHAT SHE WEARS

THE RAISON D'ÊTRE OF AFTERNOON TEA IS OPPORTUNITY FOR PEACOCK-LIKE SHOWING OFF OF PLUMAGE —CARRIAGE COSTUMES MOSTLY IN EVIDENCE—DIAGONAL CLOTHS POPULAR FOR SHORT STREET SUITS—STRIKING GOWNS FOR EVENING

ALL roads lead to the fashionable restaurants, where everyone is bent on showing off her newly acquired wardrobe to all the women present, for that is the object of the afternoon tea fad, with nibbles at cakes and the ordering of ices and frozen sweets. These fashionable gathering places enable one woman to instantly tab another woman upon her style, her chic and her art of "putting things on." Not only would it be of the greatest service had those gathered there afternoons the power to see themselves as the rest of the crowd are seeing each other, but how supremely informing and corrective also to hear what others are saying about our clothes in all its details, including the praise or dispraise of how we carry them off, or miss doing so. Nowhere else in town is one able to see such variety, such novelty and such an exposition of dress that is the latest and the best turned out by foreign and home talent, as well as the utmost failures, the utmost hideousness of dress creations and the most painful abortions and downright botches.

TYPES OF COSTUMES IN WHICH GREAT INTEREST IS TAKEN

It is the afternoon carriage gown that is most in evidence, and which excites the greatest interest and keeps up critical conversation at the liveliest pitch. Not but some of the short street suits find their way there, and are really of the jauntiest. Diagonal cloths prevail—a revival predicted by Vogue. There is frequently no trimming upon the long skirts, which are straight and narrow, except on the bottom of the front gores, with their middle seams to belt. Two cloth tabs, one larger than the other, are then placed crosswise one above the other. These skirt tabs have a black satin piping on their edges, and two black satin buttons, one on each end, as well as black silk braid straps, and small buttons forming a bridge between the two. Very simple, yet effective, is it upon the dark, rich blue of the costume. Its three-quarter coat is close fitting and double-breasted, showing the outline of several bias cloth folds overlapping each other, forming, from the shoulders down, a square across the bust, while between the line of folds the double tab motif is repeated as a front finish. A turn-over collar also forms the lapels, which are, in part, of black velvet and black satin. Very tight are the sleeves, under which only a messaline silk waist sleeve, or the finest of lingerie, could be worn. They have a long-wristed finish, with two bias cloth bands bound with satin and a single button on each. A black satin hat, lined with black velvet, is worn, trimmed with six or eight ostrich tips in various shades of blue from the darkest tone upwards, familiar old tapestry tones.

GREEN CLOTH COSTUME

In striking contrast was a fourreau costume of gray-green in fine cloth and satin. A demi-train skirt of satin appeared paler than the cloth, as satin will, even when it matches, and this skirt was void of garniture. Over it fell a long, close-fitting tunic of cloth, the fronts buttoned with velvet buttons not quite half-way down, then gradually opening apart, and turning off into a very low cut of rounding corners. At a very little distance this long cloth drapery was slit up to the knee-line, where a button trimming gave the finish. A pretty feature was the second skirt slitting, reaching somewhat higher, while at each opening one of the two cloth sides was rounded like the fronts into a low, broad curve, making three such cloth curves on each side of the tunic. As the skirt of the tunic was lined with satin of a paler shade of gray-green, there was a charming play of color shadings at the wearer's every movement. In the back was a triple plait of cloth that carried the tunic into a square train ending at the bottom, only a few inches above the long satin skirt. The cloth bodice was wrought with heavy embroidery in front, in several shades of the costume color. Its half-low line of neck was bound with satin, while just below it was further ornamentation, consisting of a long, narrow opening and having buttons and straps at the sides. A high tucked net chemisette not only filled in the big neck opening, but this little casement space as well. The upper half of the long, tight sleeves were of softly crinkled satin; below that, the tucked net ones were in accord with the guimpe. An enormous velvet hat was worn, of a much darker green velvet, its brim lined with pink satin. It was trimmed with a long willow-plume, having unusually deep fringed feather borderings, in fluttering motion, carrying out not only the costume greens, but still further high lights of color.

TOQUES TO THE FORE

Undoubtedly toques are the general hat favorites, adopted by well-dressed women who avoid "stunning styles." In fact, no winter outfit of hats but will add one toque to its number at least. In velvets and corded pannes the winter colors make up charmingly, the pliability of the material giving the utmost possibility to create the loveliest crush drapery upon toque crowns and turban-like brims.

SUMPTUOUS WRAPS

Some of the new half-long wraps have the distinction of being the latest luxuriousness, and bear about them most graceful possibilities. They are exclusively carriage affairs, the richest of colored satins being selected for them, combined with sumptuous embroideries of various orders. Their mantle shape falls low and full in the back that is, without gathers, but with plaits and slitted parts—while in front the two ends are drawn into a finish ornament, as a scarf is into a tassel. A very great beauty, in the new crimson shade of satin, had pale rose-pink for its lining, glimpses of which were had on the fronts and a little more in the side slopings. Large button-shaped discs were the chief ornaments in a deep maroon tint, which produced an odd but happy effect. Embossed velvets—the under field of heavy satin, with intermixed delicate raised colorings, having pale satins for ground work—is the royal fabric for such garments, as well as for the more ample evening cloaks. Matrons and dowagers will choose the latter, adding the unspotted ermine or white fox furs, which are ideal for evening wear. Very wide are the shoulder capes and their stole ends, and so are the ermine scarfs which embrace the shoulders completely. Of such is the winter smartness to be for evening wear. It adds to the modish silhouette of the figure slenderness to an extreme, enhancing its willowy lankiness, over which things cling, but droopingly so.

VOGUE POINTS

CErtainly there is nothing new under the sun. In the Wallace Collection of miniatures there is a most modern-looking collar of soft gray fur that might be squirrel or chinchilla, fitting closely round the long, graceful throat, surmounted by a frill of lace. The wearer has a frill of lace to match as a cap under her wide hat, and lace strings to tie under the chin.

SAtins, together with heavy Canton crêpes, satin finish crêpes of French make and heavy weight, Liberty satins, chiffon velutina and chiffon corduroys, mirage silks and velvets are the materials especially adapted to the prevailing modes of Directoire and Empire suggestion, or the original designs that will be evolved from these influences.

THree things are characteristic of the coats now in vogue—the arrangement of the fronts, the manner of setting in the sleeves and the disposition of the collar. Whether they are buttoned on one side or in the middle, the fronts must slope; that is to say, they open out immediately below the fastening, and remain separated from each other. One has thus a kind of little opening, like a little, square window, which begins just below the bust, and which is filled up in different ways. Sometimes it is simply the princess dress, which is made in one piece to the shoulders, that is seen in the opening, or it is the wide girdle which crosses at the waist and knots on one side and hangs down over the skirt. Again, it is a tie that fills the same office; it starts from the collar, passes under the buttoned fronts of the coat and appears below in the opening, its ends giving the appearance of a little vest. It is made single or double, is often embroidered, and finished with tassels or fringe. Sometimes this tie is of soft, supple fur, such as otter, being arranged in just the same way as a tie of silk or velvet.

CErtain points about the accessories to the winter toilette must not be overlooked. The gowns, to be worn in daytime, will be trimmed unusually flat with galloons of net, velvet or embroidered cloth, with thick heavy hand-embroidery and passementerie as well as with detached motifs, to be scattered on skirt and bodice. The Japanese sleeves have gone entirely out. The long sleeve of the Middle Ages, brought far down over the wrist, and which is so easy to slip into a coat sleeve, is the correct style to wear. The lingerie chemisettes are still much worn, with the sleeve to match. Finally, to sum up, the dressmakers have resolved to shun every kind of fold and useless fullness—only the material absolutely necessary being employed.

NO sudden or violent color handling of showy colors, in any way whatever, in suit materials, in millinery, or in dress trimmings and plumes, is to be met with this season. Perfect adaptation and harmony reigns, which, of course, bespeaks exquisite taste in every direction. A word about these new colors will furnish the right idea of a distinct departure from the colors of last season. There is far less obtrusiveness in the "prune," which we knew as the plum shade, for the new tone has more red than blue in its tint, and is far richer in tone. Smoke grays, and two blues—a Beauvais and a royal blue, the first a tapestry shade, the latter that deep tint seen in a sapphire—are very lovely.

Stunning dinner gown of pale lemon Liberty satin, with a tunic yoke and sleeves of [illegible] tone chiffon, braided in silver soutache; girdle and large rose of yellow satin in a [illegible] tone. Head-dress of yellow satin ribbon, spangled in silver, and a yellow rosebud. [illegible] fan in shades of yellow.

AT THE WATER COLOR EXHIBITION

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 793

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

AT each visit to a fascinating little shop that deals entirely in French importations I become more enthusiastic over its wares. Not only is everything selected with rare taste, but the values are far ahead of most of those in the market. Blouses, room gowns and wrappers are shown in a large assortment, also neckwear and silk petticoats, while the stock of Irish lace is deserving of a chapter to itself. This week the sketches are devoted to the first of the items on the list.

EXQUISITE LACE TEA GOWN

In the initial drawing is reproduced a very beautiful gown, put together in so elaborate a fashion that a large amount of labor is involved; the result is quite sumptuous. For the main body is used an imitation Spanish blonde lace, in faint cream color, made over a rich quality of pink India silk. Two other laces are combined as trimming, a heavy Valenciennes edging, and an insertion of Cluny. This last is laid on the edges of panels at the sides and back, and filled in with very full ruffings of the Valenciennes put crosswise. Color is given to the gown by the lining, which shimmers through the transparent overdress, and also by the appliqués. These consist of great bow knots of pale blue satin and enormous chiffon poppies, some in rose and some in mauve, which are scattered here and there, the edges caught down by gold thread. A high Empire girdle is attached at the shoulders in the back, and brought around to tie loosely in the front. This is of Cluny lace, edged in blue satin. Either side of the loose fronts is outlined in Cluny, with a full, loose-hanging ruffle of Valenciennes. Of the same lace are the sleeves, with a cap arrangement showing the poppies again, and a hanging fringe of rosebuds in pink satin. Roses are also carried around the neck. Such an elaborate and handsome gown is not expensive at $55.

BLOUSE IN STRIPED HANDKERCHIEF LINEN

There is a craze this autumn for blouses in this material, an example of which is illustrated in the second sketch. The material is justly popular, for in appearance it is especially smart and trig, it wears well, and positively does not fade. The model shown is entirely handmade with perpendicular tucks a quarter of an inch wide. The sleeves have the same tucks carried around from shoulder to wrist. Just at the hand the cuff is finished with hemstitching, as is also the edge of the collar. Down the front is laid a finely plaited jabot. Anyone who appreciates the charm of fine material and hand work in such simplicity will find this waist irresistible. All the seams are put together with French entredeux. Fascinating little square mother of pearl buttons fasten the front. Any color may be had in this style, light blue, red, black, mauve and pink being among the most attractive in the collection. The price asked is $14, the identical sum for which these blouses sell in Paris.

WHITE BLOUSES EMBROIDERED IN COLORS

One reads and hears a great deal of the alleged wane of the separate blouse, but though it is undoubtedly true that for anywise formal occasions an entire gown is the thing, it is absurd to argue that any garment so useful as the odd waist will ever be thrown aside. For wear with walking suits it is, of course, as much to the fore as ever, but shows the tendency toward a "matching" waist in that it now appears embroidered or trimmed in the color of the suit. This does away with a patchy appearance, and the effect of the fine white materials, ornamented with touches of various strong tints, is altogether fetching. The third illustration is of a blouse with light blue trimmings designed for a dark blue tailor suit where light blue is seen in the trimming. French nainsook of the sheerest quality is used for the waist, the yoke one solid piece, without a seam, fitting like a glove over the shoulders, and covered in a design of wreaths and flowers, done in blue. Lengthwise through the waist run insertions of a hand-made thread lace, flanked by folds of light blue linen, the back showing as much of this treatment as the front. The cuff turns back and has a blue edged frill at its top. The double jabot at the front is also bordered with the color. Price $18.

OTHER MODELS WITH COLORED EMBROIDERY

Very reasonable for what it is, is a smart waist at $15.50, that comes with any color decoration. It is made of sheer handkerchief linen, without tucks, inset at the bust and in full length lines with hand-made Cluny. Large, heavily padded polka dots in vertical lines give decided color, a scalloped jabot being edged in color also. This jabot is merely plain and full, not plaited, which makes the waist a practical one to launder.

HAND-MADE JABOTS

Neckwear at this shop, imported direct from Paris in the latest models, exquisitely dainty in both material and making, sell for about half of what is asked on the avenue. For instance, a full-length one in cascade effect, of very fine handkerchief linen, is priced $3.50. Its edges are hemstitched in a double row, the needlework as delicate and exact as is possible for it to be. At the top, under the chin, there is a spreading bow, also hemstitched.

A lovely model is a jabot, collar and tie all in one, also in white linen. The collar is tucked around with hemstitching at the edge of each tuck, and a neat little plaited frill at the top. The jabot is attached to a middle band, studded with small linen buttons. On the left side it is double and quite wide, standing out in stiff plaits, while on the right there is just a wee plaited edge showing. A bow at the top finishes this very smart little affair. All the plaits are hemstitched on the edges. Price $3.75.

DIMITY COMBINATIONS

These are domestic made after an excellent French pattern, and fit to perfection without a wrinkle. Each seam is joined by narrow beading, and the Valenciennes lace used is an irreproachable quality. A cross-barred dimity, very soft and pliable in finish, is the material employed, dimity having of late become immensely popular for underclothes. The corset cover is edged at neck and armholes with lace and beading, the latter threaded with wash-ribbon. The back is cut on the bias with a seam at the centre, and lies flat and smooth over the shoulders. On either front and at the middle back there is inlaid a wide bow knot of Valenciennes, the same being placed at the side of the flaring drawers, which are lace edged and slit up for four or five inches. The drawers are mounted on a bias yoke, and cling without a wrinkle about the hips. One may be sure of a satisfactory fit in these garments, and the materials used are very serviceable. Price $5.75 a set. A band of embroidery, threaded with ribbon, draws them in at the waist.

AMBER BALL HAIRPINS

It has been difficult for months past to find the large olive-shaped hairpins in imitation shell, but now the shops are replenished with these accessories to the coiffure. The pins are of the dark shell, the balls of the light. Price 95c. each. One cannot tell them from the real.

INEXPENSIVE MATERIAL FOR HOUSE AND THEATRE GOWNS

The Directoire styles call for a material of sufficient weight to hang in long, straight folds, yet one that shall be very soft and supple as well. There are quantities of high-priced materials on this order, but few that can be attempted by a restricted purse. Satin-finished messaline, however, is a charming fabric of moderate price that answers all the requirements. It is one yard wide and costs $2. From nine to twelve yards is sold for a gown, depending upon the model selected.

SHOWING THE SMART LONG LINES OF THE PRESENT FASHIONS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 793

BEDROOM HANGINGS

THere is no one feature that counts so much in the furnishing of a bedroom as the hangings. A room may be scantily furnished as far as the actual furniture is concerned, but if the hangings are attractive, the room will seem well furnished. The hangings for the bedrooms seem to be a secondary consideration in the minds of many housekeepers; the draperies for the other rooms are carefully planned, but when the question of bedroom hangings arises, plain muslin or scrim curtains are usually considered the proper thing. The result is that the bedrooms have a vacant, barren appearance, which could easily be remedied for very little expense by the addition of bright, cheerful hangings.

There has never been a better assortment of materials suitable for bedroom draperies than at the present time. There are lovely designs in English chintz, both glazed and unglazed, printed linens, silks and sateens of good colorings and the old-fashioned dimities. The bed-spread and the valance around the bottom of the bed should be of the same material as the draperies. If bed hangings are used these should also be of the same material.

In selecting draperies for any room, one should always bear in mind that if the wall paper is figured, the draperies must be of a plain color, and vice versa, otherwise if two figures are put together the effect is confusing, and if two plain tones are used, the room is apt to look dull and cheerless.

It has been rather a fad for the last few years to use wall paper which matches the chintz. These papers were supposed to be exact copies of flowered chintz, but, as a matter of fact, the textures of the paper and chintz is so different that they were never quite the same tones, and the result was not satisfactory. The chintz paper is much more effective if set off by plain draperies, or if one prefers to use the figured draperies, the plain tones on the wall serve the same purpose in setting off the flowered hangings.

In planning the window hangings, the size and shape of the windows must first be considered. The windows in the ordinary modern house are of such size and proportions that usually curtains hanging only to the sill give the best effect.

Illustration No. 1 shows a simple method of hanging the window, and may be used for economy's sake, as it does not require much material, or when one wishes the woodwork about the window to be seen. These curtains are hung inside the casing and reach just to the sill. The material for these is silk or dimity. Instead of using an over valance, something of the same effect is gained by using a short valance hung between the two long curtains. As these curtains are hung inside the window casing, sash draperies are not necessary.

If the room is high studded, and especially if it has deep recessed windows, long draperies such as those shown in illustration No. 2 are better than the shorter curtains. The window shown has long draperies hung outside the casing and reaching to the floor, finished at the top with a stiff buckram valance, covered, of course, with the same material. This valance may be cut in various designs and finished at the bottom with a fringe of a plain tone which harmonizes with the coloring of the curtains. Inside these long curtains there should be sash draperies of lace, muslin or scrim. These should hang the full length of the window, and if of muslin, they may be finished with a two-inch ruffle.

If one does not wish to use long draperies, double sash curtains of pongee, silk, linen or any soft hanging material may be substituted. Such a treatment is shown in illustration No. 3. The curtains are edged with a narrow fringe of the same color or of white or cream.

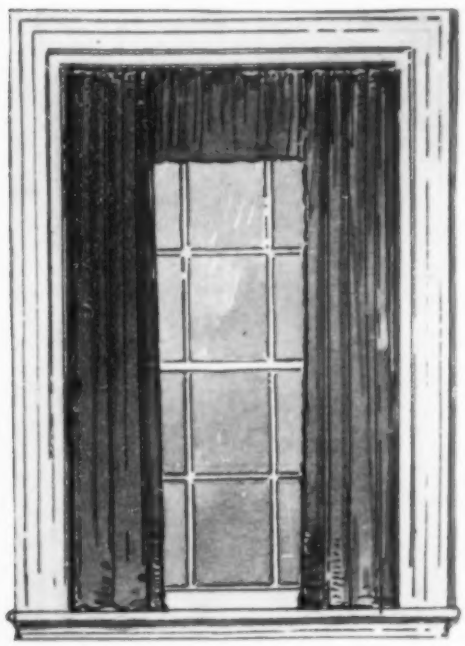
Some housekeepers seriously object to any kind of drapery at the bedroom windows, as they consider it unhygienic. For such, a window shade of bright, flowered, glazed chintz, pulled down to cover half the window, will help to brighten the room and take off something of the bare look from the windows. The light coming through the chintz is very attractive. The same chintz may be used as a bed-spread.

All sorts of bed-hangings are used, from the elaborate draperies of the old four-posters to the simple modern hangings.

NO. 2—LONG OVER CURTAINS ARRANGED WITH A VALANCE AT TOP

A canopy for twin beds, which could be used with the window drapery shown in illustration No. 2, is in the shape of a long box valance, like that used in the window, extending across the two beds. This valance is nailed to a board projecting about a foot. A long curtain hangs from each side, either hanging straight or looped back.

The great objection to bed draperies has been that they cut off the air from the bed and collect the dust, and therefore the most satisfactory drapery is a valance not too full around the bed, if it is of brass or enamelled iron, with a spread and bolster to match. No over-hangings are necessary.



NO. 1—SIMPLE HANGINGS OF SILK OR DIMITY

INEXPENSIVE CURTAIN MATERIALS

THere is no end to the variety of imported chintzes now to be had in the shops at very reasonable prices. These imported materials are superior to the domestic, from the fact that they are guaranteed to wash and not to fade. The color blendings are most beautiful from an artistic viewpoint, and a color scheme may be found to match any conceivable kind of woodwork. One very pretty pattern for a bedroom or a dressing room is arranged in groups of five stripes of color in lattice effect with roses of a different color intertwined, on a creamy white background. These come in almost every color (blue, golden, pink) at 65 cents a yard.

Another chintz in a soft, impressionistic style is made to imitate the watered, flowered taffeta silks. It consists of baskets of flowers, blue or pink being the predominating color, on a pale ecru background. The colors in the flowers run into the background, so that no sharp outlines are to be seen, thus giving a subdued and most attractive effect. This also comes at 65 cents a yard. Bed-spreads may be had to match the chintzes in rose pattern, having a border that hangs down to the floor of deep pink roses, with roses also scattered over top of the spread.

For a study or library the hangings must naturall be in darker tones. A good style for such a room is a combination of tones in Delft blue, with vines and flowers intertwined, almost concealing the background (60 cents a yard). This would look well in a sunny breakfast room, especially if the furniture were mahogany and the dishes in blue and white.

The best and most serviceable kind of window curtain to go with these chintz hangings is of coarse net in white or ecru, coming only as far as the sill. These may be finished with ruffles of the net or not, as desired, and the ruffles are often edged with a narrow piece of Cluny or some other stiff lace.

Pretty curtains for winter—especially in a library which is papered in green or yellow—come in ecru madras, with the flower pattern in olive green, brightened here and there by a touch of yellow. They come at $1.40 a yard, and are especially desirable, apart from their beauty, because they do not soil nearly as quickly as the white ones. Another combination of colors in madras is a deep blue and green.

Soft silk hangings are very appropriate for a reception room. Both odd and effective is one of white silk with a large lilac pattern in deep pink (75 cents a yard).

Another, more startling in effect, is in a deep violet silk with paler toned water lilies and pale green leaves (75 cents a yard).

A Japanese effect is given to a soft silk, in subdued shades of green and dull red on a tan background. This comes in two qualities at 55 and 75 cents a yard.

Table-covers that go well with chintz decorations in a room are of a brocaded silk in cream white with a tiny pattern of gayly colored flowers, dotted over the surface. These may be had at $7.50 a piece.

In printed cottons or chintzes, though there is a reasonable amount of fidelity to color, it is often well to protect them from the sun by lining them. They should be lined with cream white, linen color, or a neutral shade, and silks and sateens for this purpose are to be found in 50-inch width.

The long folds of the straight hanging curtain are far more beautiful than the looped, festooned creations in vogue during previous generations.

ENTERTAINING

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

ON RETURNING TO A CITY AFTER LONG ABSENCE

I Have been absent from X for ten years, but have returned twice each year, when I have been entertained frequently. My husband has his business at X, and we are to spend this winter there in a hotel. My list of friends is too long to entertain them all at dinner. We have a club that is a convenient place for entertaining. I had thought of having afternoon bridge. Will you please suggest anything else you can think of and tell me how to announce to my friends that I am back in their city?

Ans.—As you have not lived in X for ten years, we advise you to have days at home this winter and send cards to all your friends. Have the card engraved with your name, and on the lower left side, Tuesdays in December and January, and on the right your address. Or if you wish to begin the days at home at once, put on—Tuesdays until February. Send the cards out as soon as they are ready and enclose one of your husband's cards with yours. Besides this, give either an afternoon or evening bridge party. If you wish to entertain both men and women, it would, of course, have to be in the evening.

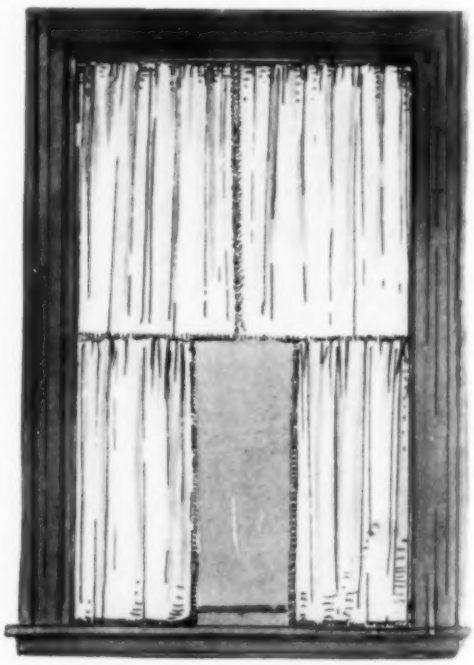
You can buy engraved blank cards for bridge parties. Fill out the spaces with names, dates, etc. It would be necessary to give it at the club, unless you could get a large private room at the hotel. If you entertain in the evening, have two prizes for each table, one for the men and one for the women. If in the afternoon, serve chocolate and tea, small sandwiches, fancy cakes and bon-bons. If in the evening, a supper should be served afterwards: Bouillon, sweetbreads broiled, then celery salad with mayonnaise, cream cheese and toasted crackers, followed by ice cream, cake and black coffee. Champagne served throughout the supper.

If you do not care to have the evening bridge party, you could have an evening musicale at the club, followed by supper.

JIGSAW PUZZLES

Will you please tell me where I can procure the jigsaw puzzle, which Him says is such a craze in New York?

Ans.—You can get the jigsaw puzzles from M. J. Whaley, 430 Fifth Avenue; Brentano's, Fifth Avenue and 27th Street; and Schwarz, West 23rd Street, New York.



NO. 3—DOUBLE SASH CURTAINS

ART

EXHIBITIONS NOW ON

New York. Astor Library. Illustrations of architectural ornaments by sculptors of Prague, and colored reproductions of Russian embroidery.

Lenox Library. Danish etchings from Dr. Alexander Hellrung's collection.

Keppel's. Portrait engravings by Robert Varteuil.

Montross Gallery. Annual American Water Color and Pastel Exhibition, to 18 Nov.

American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

Chicago. Art Institute. Twenty-first Annual of American Oil Paintings and Sculpture.

St. Louis. Museum of Fine Arts. Third Annual of Selected Paintings by American Artists. Until 14 Nov.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

MOON SHADOWS, BY MISS ADELAIDE DEMING,
WINNER OF THE BEAL PRIZE AT THE WATER COLOR CLUB EXHIBIT

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. 12 Dec. to 9 Jan. Exhibits received 23 and 24 Nov.

Brooklyn. Ye Handicrafters' Club. Exhibition of Arts and Crafts, 16 to 25 Nov. Exhibits received 12 and 13 Nov.

Buffalo. Albright Art Gallery. Paintings by George Glenn Newell. During November.

Chicago. Art Institute. Annual of the Atlan Club, 17 Nov. to 2 Dec., and Arts and Crafts Society, 8 to 22 Dec.

Philadelphia. Art Club. Nineteenth Annual of Oil Paintings and Sculpture. 16 Nov. to 26 Dec. Exhibits received 4, 5, and 6 Nov.

Pennsylvania Academy of Fine Arts. Sixth Annual of the Philadelphia Water Color Club. 23 Nov. to 20 Dec. Exhibits received 5 Nov.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. 7 Dec. to 17 Jan. Exhibits received to 14 Nov.

THE WATER COLOR CLUB EXHIBITION

TWo facts are noticeable in the Water Color Club exhibit, which opened to the public 31 October. First, it is a small display, filling only two rooms, and of above the usual average of merit; secondly, almost one-half the exhibitors are women. The Beal prize for the most meritorious water color shown, was awarded to Miss Adelaide Deming, for Moon Shadows, and few, if any, will cavil at the award. A level stretch of country bathed in moonlight, the moon itself not visible, with houses seen dimly in the background, their lights twinkling redly, are all admirably handled. The picture is full of charm. Miss Deming has two others in the exhibit, On Long Island, and An Old Convent, effective in their sunshine effects, as is the prize winner in its evening tones.

Three three-quarter figures by Thomas Anschutz attract attention. The Iris, a study of a girl in black, holding one of the purple flowers in her loosely clasped fingers, is especially charming. Ethel Hore shows a fine portrait of H. M. Haigh, Esq., another figure, and a delightful study of chrysanthemums, all broadly painted. Willows, Normandy, by George Ames Aldrich, is full of atmosphere. Alethea Platt sends several of her attractive old English cottages; Charles P. Gruppe, a Sheepherder, and Sheep Coming from Pasture, Dutch in treatment, are painted with fine sentiment. F. K. M. Rehn, E. Irving Couse, Charles Warren Eaton, A. T. Van Laer are well represented, while Frank C. Mathewson sends some finely painted scenes of such picturesque spots, that one longs to visit them. Hilda Belcher has two studies of children, both attractive, but the little Unrepentant, with the delightfully naughty expression, is sure to make one pause before it for some time. M. W. Belcher's tiny Königstrasse, Nuremberg, is a little gem.

John La Farge is represented by one small picture, Adoration, brilliant in coloring. Colin Campbell Cooper has some effective scenes from in and near Pittsford, and one study of Afternoon, West Side, New York, with the bewildering irregularities of our buildings illuminated by sunshine. It is admirably handled.

Of the miniatures, few in number, Anna Englander's portrait of herself is especially good.

WATER COLOR AND PASTEL SHOW

THe annual water color and pastel exhibition which opened on 4 November in the Montross Gallery, continuing until the 18th, is a decidedly interesting little display. John La Farge, in sending seventeen little pictures, has fitly contradicted the persistently circulated reports of his serious ill health, reports which justly annoy him. These seventeen cover a wide range of subjects, a Samoan lady, the Enchanted Prince, which Mr. La Farge styles "an imitation of Japanese, with Chinese details," religious subjects, sketches in water color for stained glass windows, notably the Suonatore, a graceful, seated figure, playing on a viol. This is for the McKim memorial window in Trinity Church, Boston. In all of the tiny pictures there is rich color, glowing. The blues of the background in the Prayer, for instance, are most effective.

J. Carroll Beckwith has two exhibits, The Venetian Shawl, the figure of a girl, done chiefly in black and gray, save for the brilliant color of the skirt. William M. Chase's Autumn, and A Summer Day are soft and tender in tone. Elliott Daingerfield sends two dark-toned water colors, mysterious and effective; Childe Hassam, two brilliant pastels. Charles F. W. Mielatz has two admirable water colors, A Northeaster, Narragansett Bay, being especially noticeable, with its finely handled gray tones. Horatio Walker's Man Digging is forceful and interesting. J. Alden Weir contributes three dainty pastels; Charles Melville Dewey, two charming landscapes, delicate in coloring and full of atmosphere. Louis Loeb's large, three-quarter length figure of a girl against a background of tree boughs and blue sky, hangs near a small, full-length, seated figure, Green Dress, effective, even though somewhat stiffly posed, by T. W. Dewing, who also contributes a silver point drawing of a head, very interesting in its vague shadowiness. Other exhibitors are George H. Clements, Walter Griffin, W. L. Lathrop, A. Phimister Proctor, and Henry C. White.

GOSSIP

THe large mural decoration made by Mr. Blashfield for the new Wisconsin State House is now on view in the Vanderbilt Gallery, in connection with the Water Color Club exhibition. The painting, which is broadly planned and executed, highly effective, shows the past and present of the state of Wisconsin. Among the figures of the past prominent is an army man with the flag; the present and future are largely characterized by a group of toilers, typifying the various industries of the state. It is an interesting work that deserves careful study. The fact that so many of our states, and especially the western states, are commissioning our sculptors and painters to decorate their new buildings is surely a promising sign of the growth of art interest and appreciation in this country.

The riding ring near the Fine Arts Galleries, on West Fifty-seventh Street, has been loaned by Mr. Frank Gould to the Academy for its winter exhibition, and will be used for the sculpture exhibit.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

QUite a long period of time has passed since any new tooth powder or paste has attracted my attention, but the latest addition to such preparations really merits a few words of praise, and will probably prove highly successful, since it combines a number of excellent characteristics. First of all, it is a thorough cleanser and leaves an agreeable freshness in the mouth as well as a slight fragrance. Then again, it is carefully compounded and free from acid, grit or any substance which might prove injurious to the enamel of the teeth. It costs 25 cents a bottle, comes in the form of a powder, and will be forwarded without extra charge for expressage.

Another preparation, put up under the same management, is especially useful at this season of the year, since it is an effective and soothing lotion for chapped or roughened skin. A few drops gently massaged into the hands will heal and smooth to an appreciable extent, besides greatly improving the texture. The lotion is not perfumed, and is thoroughly antiseptic. Price 50 cents a bottle.

An alluring cream for the skin, which has recently made its appearance, has a smoothness of consistency which cannot fail to recommend it to all connoisseurs in such preparations. There is scarcely any odor, and the cream is speedily absorbed by the skin, it being of different substance from the generality of what is known as "skin foods." Like all other preparations of the kind, it is more effective if used directly after washing the face, since then the pores are open and more responsive to treatment. It is hailed as a perfect nutriment for the skin, a remover of wrinkles and eradicator of freckles. The woman who has passed thirty needs some such preparation to keep her skin in perfect order, and should not wait until her attention is called to the fact by a perceptible depreciation in the texture and quality, or the advent of wrinkles and lines.

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SEEN ON THE STAGE.

WILLIAM FAVERSHAM IN A NEW PLAY

William Faversham's first appearance at Daly's in The World and His Wife, a domestic drama written by Charles Frederic Nirdlinger, founded on Jose Echegaray's Spanish play, El Gran Galeoto, drew a large first-night audience. In this play, which gives Mr. Faversham his initial chance to show himself as an actor-manager, the chief theme is the wide-spreading effect of slander and scandal.

There is cause for congratulating all who have been conspicuous in the fashioning and presentation of the play. The task before the adapter was not an easy one, because the Spanish view-point is rather different from that of an English-speaking country. For this reason the rearrangement for performance on the American stage was surrounded with difficulties. Mr. Nirdlinger completed his task with skill, after first realizing the essential changes required, and for all this he merits no small praise. Mr. Faversham and most of his associates performed their parts in a manner indicating full appreciation of what had to be done and how to set about the doing of it. The total result is one which gives cause for satisfaction, even though some of the roles might have been assigned to more competent players.

There is power in this production as the adapter has constructed it, and it serves as an admirable object lesson as to the damage that may be done by scandal-mongers in the face of actual facts. Don Ernesto is helped to a position of importance in the diplomatic service by Don Julian, who is his staunch friend, as he was that of his father. Busy gossips quickly link the names of Don Ernesto and Donna Teodora, wife of Don Julian, and though they are wholly innocent of wrong thinking, not to mention any acts of impropriety, there is caused a cloud of trouble which finally leads to tragic results. Don Julian scoffs at the talk, but it continues. His brother, Don Severo, a man whose chief pride is in his family name, is not so disposed, and it is he, later, who takes a hard and unworthy stand.

Don Ernesto's political rival, who helps in spreading the ugly stories, finally goes a step too far, and in a public place there is a scene, resulting in a challenge for a duel between the two men. Don Julian hears of this, and, contending that it is he who should defend the good name of his wife, he takes the place of Don Ernesto. The duel is fought in a studio next the young Don Ernesto's apartments, and the husband, wounded, staggers into his room to find his wife there with his friend. Although she has gone there, believing that she can avert the quarrel between the two, which she has heard was progressing, and is innocent of any guilt, the husband at last becomes suspicious. Don Ernesto goes out, finds the villainous duelist and kills him. Returning to the house of his friend in an effort to convince him of his own and the wife's innocence, he meets Donna Teodora, who asks him to leave. The brother enters and demands that he leave the house. At this moment Don Julian appears, and seeing Donna Teodora and Don Ernesto standing with clasped hands, he denounces them and staggers to an adjoining room. In the face of Teodora's entreaties to Ernesto to stay, the brother again interferes, and pointing to the other room announces that he is master. Teodora hurries to her husband's chamber and returns trembling. He is dead. Then the strength of Ernesto bursts forth, and in an outburst of passion he arraigns Don Severo and the world, which has caused the wife of his friend and himself to be driven together. They have not sinned, but henceforth they will go together.

It is a strong situation, which is played with a note of sincerity and directness that grips the audience. Mr. Faversham, in the main, was equal to the demands of his role, and Julie Opp, paying Teodora, had some good moments, in spite of a tendency to exaggerate. H. Cooper Clyffe, as Don Julian, was not at all times as effective as might be wished, but he suggested fairly well the character. Morton Selden, as Captain Beaulieu, imparted a light touch, and Charles Harbury, in the part of Don Severo, did well.

VIA WIRELESS—A TREMENDOUS MELODRAMA

Via Wireless, Frederic Thompson's promised big production, bounded into being last week at the Liberty with sputters, sparks and effective mechanics. Mr. Thompson is a doer of thrilling stage scenes, and in this play he outdoes even the previous sensations that he evolved in Brewster's Millions and Polly of the Circus. The story of Via Wireless, which was written by Paul Armstrong and Winchell Smith, pivots about the making and testing of a newly invented marine gun. A naval lieutenant, who has patented the terrible engine of death, happens to love the same girl who is the object of the affections of the manager of the steel works where the gun is being cast. This fact furnishes the cause for what occurs, later, in the progress of the play. How the marine gun is deliberately spoiled, in the constructions, so that it afterwards explodes on the battleship during its test, and the reuniting of the lieutenant and the daughter of the proprietor of the steel works, provide incidents of exciting character, including a wreck at sea.

There can be no doubt that Via Wireless provides more thrills than any other play of similar character seen in recent years. This means that Frederic Thompson has succeeded in making his audience tingle with excitement and with difficulty keep seated, particularly in the big scene which takes place in the third act.

When the curtain rises on this scene, you feel that something unusual is about to happen. It does, and all through it the excitement—which must race through your veins, if you are blessed with even a vestige of imagination—mounts higher and higher until the final climax is reached. And then you drop back, wondering at the effectiveness of a scene in which all the characters but one are out of view. Outside, aboard the private yacht of the wealthy owner of the steel works, are nearly all the principal persons who figure in the play. The yacht, which is on a reef, is being fast ground to pieces. Right in front of you, there on the stage, sits the operator of the wireless telegraph apparatus of the liner Mongolian, miles away from the doomed yacht. Suddenly there comes the crashing crackle of a message on the wireless apparatus from somewhere far away at sea—and the thrill is on.

From then on comes series after series of exciting incidents, all happening where you cannot see them, yet which are so plain in the mind's eye as to be almost as clear as if they were enacted right before you.

There is a terrific storm raging outside. There are sharp flashes of lightning, crashes of thunder and an inky sky. Sailors are running from place to place, carrying out the orders of the busy and shouting captain. And the vessel pitches and rolls and groans in the tremendous waves which are

MISS GERTIE MILLAR, WHO IS PLAYING IN THE GIRLS OF GOTTENBERG, AT THE KNICKERBOCKER

holding out the life of the yacht Irvessa. It is so realistic that it will be well to have your stomach in good condition when you witness the scene.

From the messages received it is learned that all the guests and sailors of the yacht have left her, with the exception of the naval officer (the hero) and one person who

JESSIE BONSTELLE IN THE GREAT QUESTION, RECENTLY AT THE MAJESTIC THEATRE

has remained with him to keep going the dynamo which is furnishing the power to flash the signals to the operator of the Mongolian.

Crash goes the signal on the Mongolian's wireless apparatus. The naval lieutenant is directing the captain where to pick up the struggling lifeboats and not to mind about the safety of the sender of the messages. One boat is picked up. Then the captain orders his boat steered in the direction of the sender of the messages, but this stout-hearted person insists on the second boat, in which he believes is the woman he loves, being picked up. Then he extinguishes his own light and keeps on sending those crashing messages, commanding, pleading with the captain to pick up the second boat. At this instant of heroism on the part of Lieutenant Sommers, the second boat is picked up and—the heroine is not among those saved. Then the wits of a Secret Service man, who is running down the one responsible for the explosion of the big naval gun, guesses the truth. Miss Durant is the one who has remained behind to keep the dynamo going—and Sommers has not known. Then the news is flashed to the naval officer to keep up his courage, and a little later he and the woman he loves are hauled aboard the liner to safety.

Via Wireless is smashing melodrama, but it is good for the blood, and there are other things of interest besides this big scene. There is a pretty love story, and there are interesting incidents besides. Then there is the casting of the big gun, which is worth seeing, not to mention the struggle between the villain and his accomplice, which nearly puts the latter under the great hammer that is pouring out the white steel. There are some changes needed, but they, doubtless, will be brought about in time. The excellent and trying work of Joseph Kaufman, who plays the wireless operator, does much for the big scene, and he "made good" quickly with his audience. Edwin Arden was an easy and natural hero in the role of Lieutenant Sommers, U. S. N., and W. B. Mack did a splendid character bit as Marsh. Vera McCord was Frances Durant, the heroine, and a pleasing one. J. E. Miltern was a very discreet villain. Georgie Drew Mendum and Walter Thomas did their light and amusing parts capably, and there were others who were clever. It is a great performance of its kind, and that is not a bad kind.

GOSSIP

Now that the election is over, the dramatic season is settled into its its full stride, and both managers and the public are glad. There is nothing like pre-election time to dampen the efforts of dramatic production and dramatic attendance. Although there have been a goodly number of new plays, with the usual sandwiching in of a musical comedy or two and one good comic opera, many of the stars have waited for the smoothing of election waters to burst forth in new stage material.

Maude Adams, who is so fortunate as to have secured What Every Woman Knows, has waited until after 3 November to make her appearance, and so, too, have E. H. Sothern, Mrs. Fiske (who is soon to be seen in Salvation Nell) and Ethel Barrymore. Others who waited until the very last moment before inviting attention to new efforts are William Faversham, Marie Cahill and the producing manager of Via Wireless, the last week witnessing the first presentation of these two players and the last mentioned play.

A new musical comedy, Betty and the Boys, written by George V. Hobart and Silvio Hein, and with clever Marie Cahill as chief entertainer, was first heard in New York last week at Wallack's Theatre. The scenes are laid in Monte Carlo and Paris, and hover about an attractive American girl, her worthless husband (who happens to be a sort of musical genius) and four youthful art students, who help her to make a business success of a Parisian shop after she has been forced to leave her husband. In the company, besides Miss Cahill, are James E. Kellard—a newcomer in this sort of work, but well known in legitimate drama—E. J. De Varney, Macy Harlam, Eugene Cowles, Edgar Atchison-Ely, Clara Palmer, Anna Mooney, Bonnie Maude and Marguerite Binford.

So far, this season has given almost nothing new which has been worth going to see. The Fighting Hope, Blanche Bates's play; The Mollusc, A Gentleman from Mississippi, Jack Straw, with John Drew; Billie Burke in Love Watches (in which Billie Burke has scored emphatically), and The Man From Home, which gives William T. Hodge a rare opportunity to display his peculiar talents, all have proven interesting and carry a certain quality of merit. But among them there has not been a Paid in Full or a The Thief. In the musical comedy, extravaganza and comic opera branches several excellent productions have been heard, the chief being Mlle. Mischief, The Girls of Gottenberg, Marcelle, Little Nemo and The Golden Butterfly. Paid in Full continues along its successful way, and The Servant in the House, another success of last season, is again before the New York public. There are many plays scheduled for Manhattan premieres within the next few months, but their worth is still in the balance, waiting to be weighed.

The Struggle, a new play by Edward Tilton, was given its first performance 2 November in Providence by Mary Mannering and her company. The story concerns a woman who tried to efface her past, and is saved, at the last moment, through the death of the man who, having wronged her, returns after years to find her the wife of his brother. Frederick Truesdale and John Westley play the parts of the brothers.

Marion Terry, youngest of the English Terry sisters, made her American début in Philadelphia last week in a version of Paul Bourget's play, Divorce. John Glendenning, Eben Plympton, Vincent Serrano and Ida Conquest were in the cast. Miss Terry, who was well received was given several recalls.

The first production on any stage of Richard Harding Davis's Vera the Medium, took place last week in Albany, when Eleanor Robson appeared in the chief role. Spiritualism is the main theme of the play, which has also a strong love interest.

The Great Question, which has recently been holding the boards at the Majestic Theatre, has the rather novel theme of mixed blood as its problem. Jessie Bonstelle is the leading woman.

The Academy of Music has been offering a number of the Broadway successes of last season and their original companies to its patrons this autumn. Montgomery and Stone in The Red Mill are repeating their Broadway hits there at present.

The Devil continues to work diverting surprises on American theatregoers. Henry E. Dixey is the latest interpreter of his Satanic majesty in New York. Edwin Stevens, whose interpretation of The Devil had attracted crowds to the Garden during the past ten weeks, moved out and opened the same evening in Worcester, Mass., and Mr. Dixey moved into the Garden. After leaving New England, Mr. Stevens will introduce the original Devil to patrons of the National Theatre, Washington, and then play other principal eastern cities where his company has been booked.

THEATRES

Academy of Music—Evenings 8.15; Wednesday and Saturday matinees 2.—The Red Mill; Montgomery and Stone.

Astor—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Man From Home; Wm. Hodge.

Belasco—Evenings 8.20; Wednesday and Saturday matinees 2.15.—The Devil; Mr. Geo. Arliss.

Bijou—Evenings 8.15; Wednesday and Saturday matinees 2.15.—A Gentleman From Mississippi.

Broadway—Evenings 8.10; Wednesday and Saturday matinees 2.15.—The Golden Butterfly; Grace Van Studdiford.

Casino—Evenings 8.15; Saturday matinee 2.15.—Marcelle; Louis Gunning.

Circle—Evenings 8.15.—The Man Who Stood Still; Louis Mann.

Criterion—Evenings 8; Saturday matinee 2.—Samson; William Gillette.

Daly's—Evenings 8.30; Wednesday and Saturday matinees 2.20.—The World and His Wife; Mr. Wm. Faversham.

Empire—Evenings 8.30; Wednesday and Saturday matinees 2.20.—Jack Straw; Mr. John Drew.

Gaiety—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Traveling Salesman.

Garden—Evenings 8.15; Saturday matinee 2.15.—The Devil; Henry Dixey.

Garrick—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Mollusc; Joseph Coyne and Alexandra Carlisle. Curtain-raiser, Mrs. Peckham's Carouse; May Irwin.

Herald Square—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Three Twins; Bessie McCoy and Clifton Crawford.

Hudson—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Lady Frederick; Ethel Barrymore.

Knickerbocker—Evenings 8.10; Saturday matinee 2.15.—The Girls of Gottenberg; Miss Gertie Millar.

Liberty—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Via Wireless.

Lyceum—Evenings 8.15; Thursday and Saturday matinees 2.15.—Love Watches; Miss Billie Burke.

Lyric—Evenings 8.15; Saturday matinee 2.15.—Mlle. Mischief; Lulu Glaser.

New Amsterdam.—Evenings 8; Wednesday and Saturday matinees 2.15.—Little Nemo; Joseph Cawthorne and Master Gabriel.

New York—Evenings 8.20; Wednesday and Saturday matinees 2.15.—The American Idea; George M. Cohan.

Savoy—Evenings 8.15; Thursday and Saturday matinees 2.15.—The Servant in the House.

Stuyvesant—Evenings 8.15; Thursday and Saturday matinees 2.15.—The Fighting Hope; Blanche Bates.

Wallack's—Evenings 8.15; Saturday matinee 2.15.—The Boys and Betty; Marie Cahill.

Weber's Music Hall—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Paid in Full.

West End—Evenings 8.15. — Myself—Bettina; Maxine Elliott.

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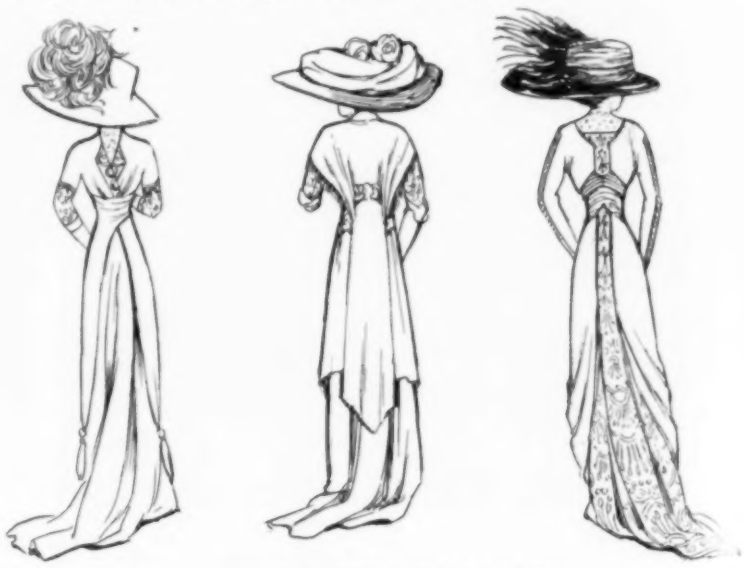

BACK VIEWS OF GOWNS SHOWN ON PAGE 803

SUPERB CEILING DECORATIONS

IN recent years it has become more and more the custom for our smart metropolitan shops to give very careful attention to the interior decoration and furnishings of their establishments. A number of the lately erected shops in New York are models of tasteful fittings.

The beautiful ceiling panels here reproduced are a part of the decorative scheme of the new establishment of Maillard's. The one ornamenting the restaurant, representing Music and the Fine Arts, is from the brush of the late V. Torjetti, and is a fine specimen of his peculiar skill in suggesting lightness and action.

That in the shop, by Charles Müeller, is equally beautiful, and is an allegorical conception of Fame. The paintings are framed in richly gilded mouldings.

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RECENT FICTION

Angel Esquire (Henry Holt & Co., New York; $1.50), by Edgar Wallace, is a detective story with the scene laid in London. Of course, probability is sacrificed to the author's ends, but the tale has unflagging interest, and it is told with genuine bits of humor and with a lightness of touch somewhat unusual in the common run of detective stories. Those who prefer this kind of thing to psychology or social science in their fiction may safely read Angel Esquire. It is certainly far more entertaining than the average novel of romantic adventure in imaginary European principalities, where the heiress to the throne falls in love with a gallant and self-sacrificing American hero.

Cupid's Almanac and Guide to Hearticulture for This Year and the Next (Houghton, Mifflin & Co., Boston; 90 cents, postage 8 cents) is a humorous calendar by John Cecil Clay and Oliver Herford. The fun as expressed in the text is pretty good fun, and that of the illustrations, very prettily colored full-page pictures, is sometimes even better. The Overdue Billberry Plant is well illustrated, and cleverly named. The Spagettemenot is excellent as the national flower of Italy. Parasolia is good, and the Honkweed, "noisome," is better. One of the best of the illustrations, full of character, and agreeably colored, is that of The Deadly Gossip, "Whisperia Scandalosia, Backbitus Family." The page-long directions for culture at the opening of each month are most amusing. This is a book to cheer a dull company.

By Wild Waves Tossed (The McClure Co.; $1.50) purports to be the work of Captain Jack Brand, late of the United States navy, and may be described as a decidedly breezy and wholesome sea yarn. The scene opens in England early in the last century, or just prior to the war of 1812, which is foreshadowed throughout the tale. The heroine, an orphan and an aristocrat, having been rudely kidnapped by an unscrupulous admirer, who was likewise a captain in His Majesty's service, was gagged and placed in a coach which happened, fortunately though curiously enough, to contain another occupant in the person of a mysterious but not ill-looking American youth. The detailed recital of subsequent events may well be left in the hands of the author, who soon takes his strangely assorted couple (not without some hairbreadth escapes from capture) aboard an American merchant ship bound for Virginia. The wicked captain follows in his brig, the Porcupine, and would probably have had things very much his own way if the famous old Constitution, under stout Captain Hull, hadn't come to the rescue of hero and heroine and landed them safely in due course at the mouth of the Chesapeake, where they were destined to reach the climax of their belated good fortune. The Kinneys have provided some pleasing illustrations for the story.

Wyoming, by William McLeod Raine (G. W. Dillingham Co.; $1.25), is one more tale of the great outdoor west, with special reference to Cattleland. Helen Messiter, a bright young school teacher at Kalamazoo, Mich., learning that she has come into the unexpected possession of the extensive Lazy D Ranch in Wyoming, secures leave of absence and goes out to inspect her property. As has happened before in stories of the west, the heroine is whirled through a series of wild adventures and makes a conquest of every man she meets. The distinct charm of Wyoming, however, is that it rings true. Evidently the author knows the land and the people, and being the master of a forcible and picturesque style, he has written a tale above the average of its kind.

NEW BOOKS

S. G. Bayne, who it appears is an American man of affairs, proves his ability to be at will either cheaply trivial or genuinely interesting in his book Quicksteps Through Scandinavia, with a Retreat from Moscow (Harpers, $1.50), a square volume bound in boards with a cover of inconceivably bad taste and many admirable full-page illustrations. Such a book will hardly serve as a guide to the ordinary traveler, but its pictures will amuse those who do not travel. Mr. Bayne's text reads a bit as if it had been "edited" in haste to reduce its bulk, with the result that surprisingly incongruous things are occasionally paragraphed together. The editing might well have extended to such snap judgments as the author passes upon the Russian people and the royal family. Mr. Bayne's beautiful illustrations are for the most part copyrighted by photographers, but the subjects are not hackneyed.

Rabelais is only a name to the great mass of fairly intelligent and educated English-speaking persons, but he will be something more to those who take the trouble to read Arthur Tilley's François Rabelais (J. B. Lippincott Co., Philadelphia, $1.50) a new volume in the French Men of Letters Series. Mr. Tilley confesses, after pursuing the subject of his biography through rather more than a hundred pages, that really little is known of the man. The biographer is able to assure us, however, that Rabelais was not the mere drunkard and buffoon that many persons would believe him to have been. A considerable part of Mr. Tilley's book is devoted to an analytical account of the works of Rabelais, and there follow chapters dealing intelligently and sympathetically with his art and his philosophy. What Mr. Tilley has to say of the great satirist's coarseness is unusually well considered. To read this book is to know a good deal of the works of Rabelais, and probably as much of the man himself as the ordinary reader needs to know. It is a pity that those who go so far should not go further and read the works in the original or in some one of several available English translations.

LITERARY CHAT

Charles Eliot Norton, whom Thomas Wentworth Higginson, with a faint touch of Bostonian provincialism, has described as the most cultivated man in America, died late in October at his home in Cambridge. After graduation at Harvard sixty-two years ago he went into the East India trade in a Boston house, but speedily became immersed in literature and scholarship. He and Lowell were joint editors of the North American Review from 1864 to 1868, and seven years later, at the age of forty-eight, he became professor of the history of art at Harvard. Twenty-five years later he retired as professor emeritus. Between 1853 and 1892 he published many critical works, historical studies and translations, and he and his writings may be said to represent the best that the non-creative period of New England culture has given us. His prose translation of Dante's Divine Comedy is one of the most notable contributions of American taste and scholarship to the culture of the western world. He also edited the works of several famous contemporaries, among them Lowell, Carlyle, Ruskin, and Emerson. Professor Norton was essentially a scholar and a man of the highest taste. His friends were the most distinguished men of arts and letters on both sides of the Atlantic.

PORTRAIT PAINTERS OF TODAY

FRANCESCO PAOLO FINOCCHIARO

Signor Finocchiaro comes of a very old Sicilian family, of the dukes of San Gregorio, and the Palazzo Finocchiaro in the Province of Randazzo, Sicily, is one of the show places of the country, and mentioned in Baedeker. But he had a relative, the cousin of his father, Vincenzo Finocchiaro, also an artist, who was elected Director of the Academy of Florence, a much coveted post among artists, and who died at the early age of twenty-nine. A marble statue erected to him stands in a public square in Palermo.

FRANCESCO PAOLO FINOCCHIARO

Possibly because of this cousin, but probably also because Finocchiaro's father is a wise as well as intelligent man, the boy met with little opposition when he wished to become an artist. He went to Naples, and studied under the well-known painter Morelli, and with such success that at sixteen he sold his first painting, and to none other than the late King Humbert of Italy. It was hung at a large exhibition in Naples, where the king saw it, purchased it, and it was then placed in the Capodimonte Palace, where it now hangs. The subject of this early work, entitled Un Nuovo fra Melitone, was suggested by Verdi's opera, La Forza del Destino, and represents a young monk distributing soup to the poor. The famous German portrait painter, Lenbach, who visited the exhibition, was so impressed with the work of the young artist that he embraced and kissed him on the forehead. Young Finocchiaro, with Italian quickness, thereupon told the elder man that he wished he might have his forehead framed, and thus preserve the kiss of Lenbach.

After this first success, Finocchiaro devoted himself chiefly to portraits, and soon after settled in Rome, as a more favorable field for an artist. Here he painted many celebrated people, among them King Humbert and Queen Margherita, and the cardinals Rampolla and Parocchi. Through the latter he also received an order for a large religious picture for a church in Caracas, Venezuela, and this was followed by a number of portrait orders. One ardent Republican, Imbriani, was another of his friends of that period, for his acquaintances were not confined to royalist and papal circles, and he was instrumental in bringing about a meeting between Imbriani and Cardinal Parocchi. The two men had, however, more in common than might be supposed, for although, as said, an ardent Republican, Imbriani had a strong sense of justice, which led him to espouse the cause of the Bishop of Bari, and fight vigorously for him when he was being persecuted by the anti-church party. This naturally made the cardinal favorably disposed towards one who was otherwise a political enemy.

The Duke and Duchess of Massari, Princess Candida Gonzaga, and the Countess Gulinelli were some of his titled sitters of the period of his life in Rome.

A little more than seven years ago he decided to come to America, on the advice of many Americans whose acquaintance he had made in Rome, and from the first he met with gratifying success. For four years he has occupied in the Bryant Park Building a handsome studio, which is filled with interesting and curious things. Some beautifully carved old furniture has been in the possession of the family for generations, and now, transported across the Atlantic, adorns the artistic studio. Two large paintings of religious subjects, and some charming little sketches of Neapolitan scenes, the latter made during a recent visit to that beautiful city, prove that Finocchiaro has not entirely forsaken his earlier line of work.

Mr. Finocchiaro is small and slight, but has a grip that is surprising, the result of much fencing, for he was considered an expert in this art during his life in Rome. He has jet black hair and dark eyes, the dark coloring, in short, of the true Sicilian, and has the true Sicilian disposition, namely, in spite of mistaken ideas to the contrary, affable and good tempered under ordinary circumstances, although capable of anger when circumstances demand. He is a genial and delightful host, and his Saturday afternoons are popular.

In his art, he has the true Italian love of color; his canvasses are full of life, and show careful attention as well to the decorative effect of background and accessories. Of late he has been painting a series of portraits in a somewhat new manner, namely, without distinct gowning—these pictures are all of women—but with the shoulders draped in filmy gauzes, which blend into the tones of the background and produce a charming effect of airiness and grace. Among portraits in this manner may be mentioned one of Mrs. G. E. Strauss—of whom he painted, several years ago, a full-length seated portrait—Miss Marguerite Strauss, Miss Going, and of Mme. Lina Cavalieri, of the Metropolitan Opera House. The latter portrait, which Mr. Finocchiaro painted for himself, he has had great difficulty in keeping in his possession, having been fairly beset with offers for it from would-be purchasers and admirers of the singer.

Other portraits are of Miss Maud McMillin, and one of Mrs. Stewart, which is reproduced on page 799 in this issue of Vogue, daughters of Mr. and Mrs. Emerson McMillin; of Count Diodatti Thompson, Mrs. Schermerhorn, the daughter of Senator Woolworth; Mrs. Isaac Stern, Mr. J. G. Robin, the banker; Admiral Chadwick, and during the visit to this country of the Apostolic delegate, Cardinal Acritelli, Signor Finocchiaro painted his portrait in Washington. One of his latest works is a portrait of Baroness des Planches, wife of the Italian ambassador.

The artist is also very successful with his portraits of children, as is natural, for he is very fond of them. Among his youthful sitters have been Archie Roosevelt, Master and little Miss Kugelmann, little Miss Blanc, of Louisville, Kentucky, and little Miss Strauss.

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